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BY GAEL GREENE

What's your favorite restaurant? Where do you go before the theater? After? For ribs? Where can you take children? Where are the pretty people this week? I'm in bed with the flu— help! Where's the best sushi? How do you feel about Tex-Mex? What do you like in TriBeCa? The best French? Steak house? Where should I take out-of-towners? What's romantic? Who's rudest? Where do you go for pasta? Are there any typical little Vil-lage

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on T

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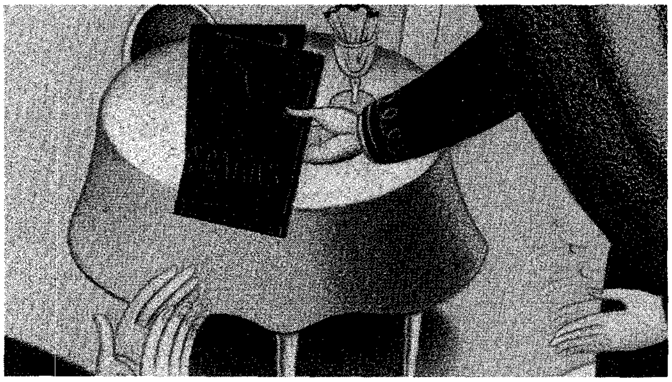
CONTENTS



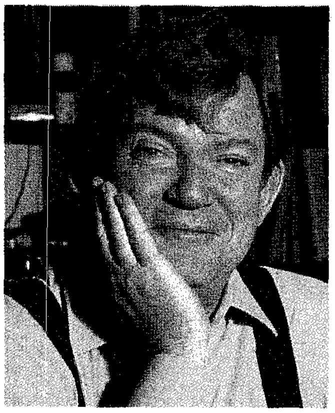
20 Ask Gael

BY GAEL GREENE

People are always asking *New York*'s restaurant critic, Gael Greene, for her recommendations. Two years ago, she provided some answers, but the questions kept coming: What's your favorite Italian restaurant? (Le Cirque.) Where can a meat-and-potatoes man go? (Send him to Chez Louis.) Is it possible to find good food *and* romance? (Try the River Café.) Now, in a greatly expanded update, she gives 102 answers to the 38 most common inquiries.

30 The Shock of the Hughes

BY RHODA KOENIG



Art critic Robert Hughes's prose is as brawny and ebullient as his personality. In his *Time* reviews, Hughes flays the fashionable painters, dealers, and collectors on the contemporary scene. *The Shock of the New*, his televised tour of modern art (which the Australian-born critic turned into a book), was wisecracking and passionate. His latest book, *The Fatal Shore*, about the founding of Australia, is filled with violence and brutality. "It's the dark side of Bob that I always thought was there," says a friend, "underneath all that ho-ho-ho."

36 When Mommy Moves Out

BY LISA ROGAK

When a divorced woman decides to give up custody of her children, most people think there's something wrong with her—that she's unloving or a bad mother. The women who've made that choice—whether because of poverty, ambition, or emotional troubles—often feel guilty. But as Lisa Rogak, herself a non-custodial mother, explains, sometimes it can be the best decision for the women and for their children, and it doesn't necessarily lessen the bond between them: "I will always be his mother," says one woman who lives apart from her son. "He will always be my son."

DEPARTMENTS

10

ON MADISON AVENUE

By Bernice Kanner

The chance to slow the spread of a killer disease is bringing the condom market back to life.

THE ARTS

43

MUSIC

By Peter G. Davis

The good news is Carnegie Hall's reopening. The bad news is the Met's limp *Die Fledermaus*.

45

MOVIES

By David Denby

Starring vehicles for Jane Fonda, Clint Eastwood, and Eddie Murphy turn out to be nonstarters.

47

DANCE

By Tobi Tobias

Jones/Zane, Ailey, and North Carolina brought us something old, something new, and quite a bit borrowed.

49

THEATER

By John Simon

Both overdone and underdone, *Wild Honey* is neither Frayn nor Chekhov, and doesn't work.

MISCELLANY

Letters 6

Intelligencer, *by Peg Tyre* 9

Fast Track 14

Ruth Recommends, *by Ruth Gilbert* 19

Best Bets 42

Sales & Bargains 51

***Cue* Listings** 52

London *Times* Crossword 100

***Cue* Crossword** 100

Classified
  - **Real Estate** 91
  - **Travel** 91
  - **Services and Sales** 92
  - **Strictly Personals** 97

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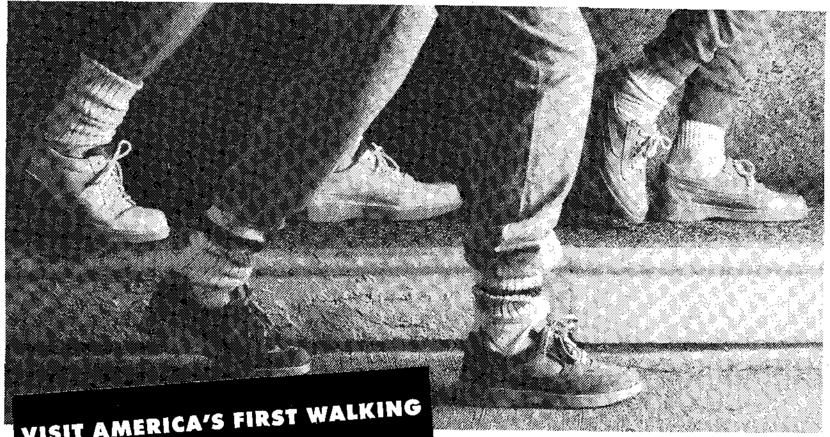

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LETTERS

Police Story

I AM A NEW YORK CITY POLICE OFFICER. Like most cops, I was stunned when the 77th Precinct scandal broke ["The Crack in the Shield," by Michael Daly, December 8]. At first, like most cops, I clung to disbelief.

After I began to believe that such a thing *could* be true, that other cops were actually shaking down dealers, selling drugs and guns, and keeping tainted money, I could not, for the life of me, fathom why. I've been a cop nearly five years. Almost all of my time on patrol has been in good neighborhoods. I was raised in the ghetto. I was stricken with poverty and hopelessness. When I took this job, I worked hard, saved, and bought a real house. I feel almost rich!

I knew before the news broke that Brian O'Regan was dead. I knew when he didn't surrender that he was a dead man. And I vowed not to cry for him.

In spite of the cynicism police officers tend to cultivate, I am still an idealist at heart. No matter how many shades of gray I see, in some matters I see only black and white. I developed a strong hatred for each cop against whom the evidence was overwhelming. Maybe some people are innocent before proved guilty, but if the evidence is obvious, the best lawyer in the world is not going to make them look pure and lily-white.

So I took Michael Daly's article with a grain of salt. But I found a compassionate piece that did not lay blame, criticize, or condemn; instead it painted a picture of an extremely gullible, idealistic man who looked but forgot to see and who actively participated in destroying himself.

"I know the guy," I thought. "I see him every other day in the face of this cop or that cop. I met him at the academy, and I still meet him. I've sat with him in patrol cars. I've walked a beat with him. Oh, he may have been short one day, tall the next. He may have been blond or sporting a mustache. I can name them, the guys who have fallen into this trap. So innocent we are in the beginning."

Well, I cried. I cried a whole lot. I really surprised myself, crying for a cop I never knew but saw all the time, crying for a guy I'd never loved, never got too close to, but trusted with my life. Crying for some jerk who shut his eyes to his own deterioration.

On this job you've got to be strong, you've got to persevere. You are only

Letters for this department should be addressed to Letters to the Editor, New York Magazine, *755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

paid to lock 'em up again and again and again. You can't worry about them getting out of jail and laughing in your face—what difference does it make? We are not the whole criminal-justice system rolled into one individual. The system sucks and we all know it. We know the system is too big to change. Besides, it's too easy to be self-righteous and lose sight of your original ideals and become just as low and disgusting as the beast you had attempted to destroy.

So now I understand only too well what happened to O'Regan. And thank God, I understand why this will never happen to me. And I'm glad I cried, too, for somebody who was broken by a world that is sometimes unbelievably cruel. Thank you for pointing out that O'Regan wasn't bad to begin with—that he just rotted away, as some people do.

Name withheld
Brooklyn

"THE CRACK IN THE SHIELD" IS A SADLY simplistic view of a common but complex phenomenon in this society: greed. The discovery that greed is eating its way through our society—from city government to Wall Street to the 77th Precinct—is grim and frightening indeed.

If you were attempting to use Brian O'Regan to illustrate how the seed of corruption can flourish, it didn't work. It simply wasn't tough enough or driving enough. A story attempting to evoke sympathy for a cop gone astray is a rather feeble scratch at the surface of a subject that should provoke concern, fear, and, ultimately, action. After all, it isn't just O'Regan's life that's at issue. In the end, it's all of our lives.

D. Barrett
Brooklyn

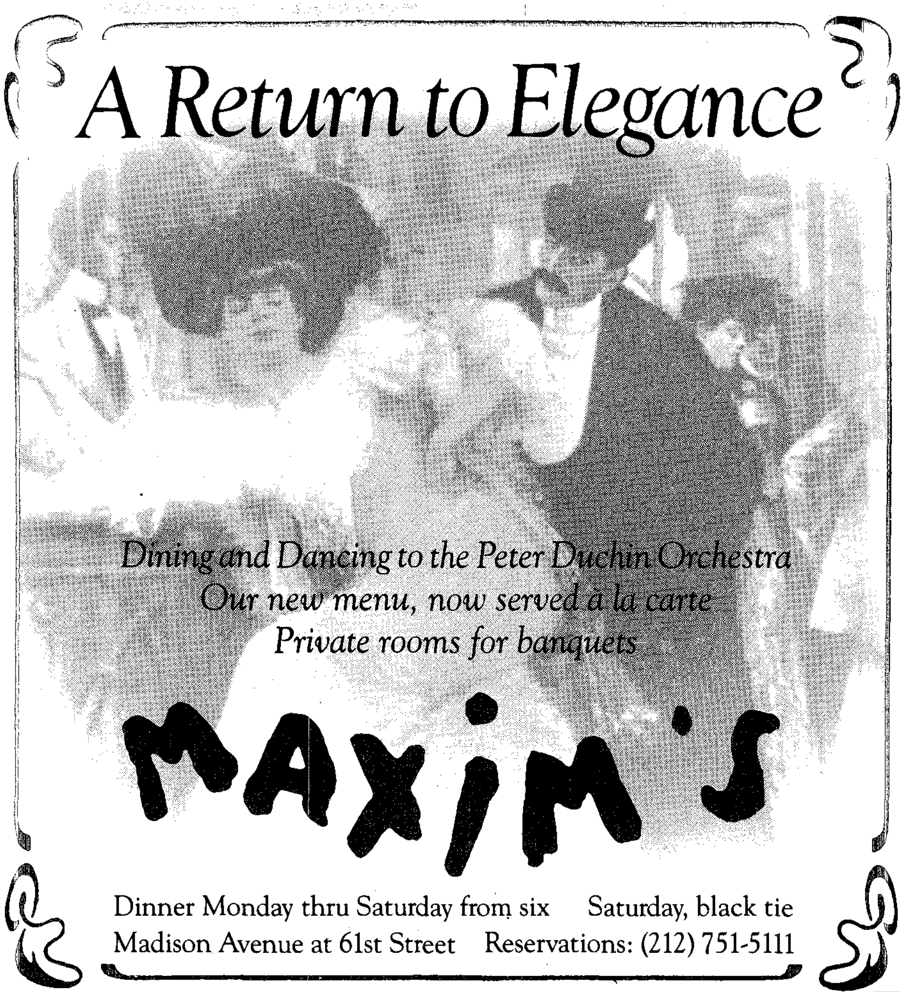
A Room With a View

I FEEL SO SORRY FOR THOSE UPPER EAST Siders who would oppose the construction of five movie theaters by Donald Trump ["Intelligencer: Trump Theaters Rile East Siders," by Jeanie Kasindorf, December 8]. What a way to trash a neighborhood! I'll tell you what—how about we trade the five movie theaters in their neighborhood for the five welfare hotels in mine.

C. Krause
Manhattan

A Home for the Holidays

I FOUND "CHILDREN OF THE NIGHT" [BY Dinitia Smith, December 1] heartbreaking. My husband and I decided that we would like to have one of these unfortu-



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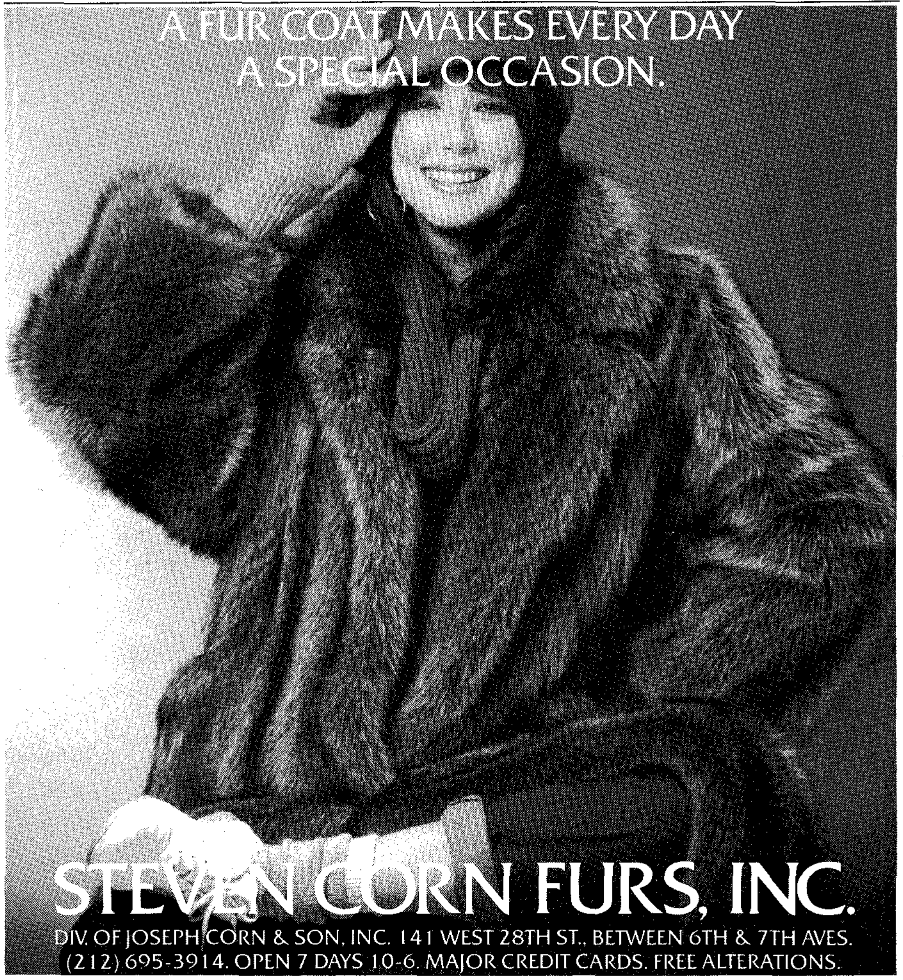

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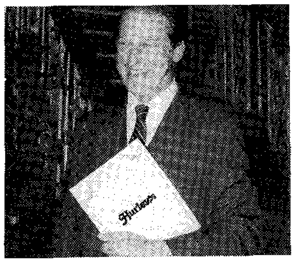

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nate children stay with us for Christmas. We're not rich, but we have a warm apartment and believe we could make a difference in a child's holiday.

I called the New York Foundling Hospital and Betsy Mayberry at Special Services for Children. Neither of them could help me. I then called a few places in Connecticut, with no luck.

If these people and organizations are so desperate to find places for these children, why did they turn me down? I can't take a child permanently, but I could give one a week of my time. After all, Christmas is for children, isn't it? I feel awful that I can give so little, but they won't even let me give that.

Christine Cheney
Danbury, Conn.

Cut to the Quick

"QUICK, WHO'S RUNNING WITH CUOMO?" [by Michael Kramer, September 1] contained comments attributed to Abraham Hirschfeld that were less than truthful and less than complimentary to our clients Helene Tricarico and Donna Concardi. Hirschfeld has now furnished us with a letter of apology retracting the statements that he made concerning our clients.

It reads, "I acknowledge that none of the statements alleged to have been made by me regarding Helene Tricarico and Donna Concardi have any factual basis whatsoever. I apologize for any inconvenience resulting from the publication of those statements."

Sheldon M. Greenbaum
Martin William Goldman
Manhattan

No Designs

THE "INTELLIGENCER" COLUMN ["Artists Rally to Block a Tower," by Jeanie Kasindorf, October 20] citing Beyer Blinder Belle as the designer for a controversial tower at 55 White Street was in error. Though we did have a preliminary discussion with the developer, we have done no design work nor are we under contract on this project.

Richard L. Blinder
Manhattan

Warning Update

IN THE NOVEMBER 10 ISSUE, *New York* warned stores about a man calling himself John Burke who was misrepresenting himself as a stylist working for this magazine. This has caused some inconvenience for an actor and nightclub performer named John Burke (right). This man is not associated with the imposter or his actions.

NEW YORK

INTELLIGENCER

BY PEG TYRE

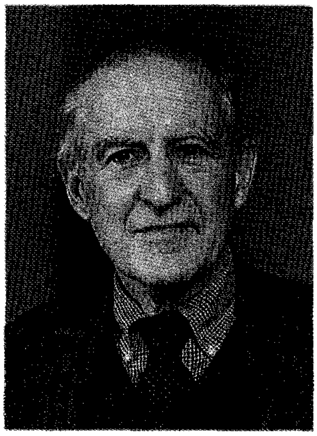
PARKED ART...'THE SKYLINE' REVIVAL...LE COZE A NEW YORK...WEST SIDE WAR

GILL LEAVING BROADWAY BEAT

Brendan Gill is stepping down as top theater critic at *The New Yorker* to revive "The Skyline," the magazine's long-dormant architecture column. He'll be replaced by Edith Oliver, who will be adding Broadway to her current Off Broadway beat.

"The Skyline" hasn't run since its last author, Lewis Mumford, gave up the column in 1963. "But in these times, with real-estate development proceeding at such a pace, there is a great deal to say about architecture in the city," says the 72-year-old Gill, who served as chairman of the Landmarks Conservancy for twelve years. "I have been wanting to write about architecture for some time, but Broadway kept getting in the way."

Gill says his first "Skyline" column should appear early in 1987.



BRENDAN GILL

MONUMENTAL MESS IN THE PARKS?

The city's official arbiters of art have put Parks Commissioner Henry Stern on notice that his taste in statues leaves something to be desired. The Art Commission, which reviews and approves all art for city property, has told Stern that it won't approve any more statues donated to city parks until he sets up "guidelines ensuring higher aesthetic standards."

Members of the Commission are complaining that the Parks Department encourages donations without considering whether the statue or site is appropriate. Among statues approved last year were an eight-foot bronze of Mahatma Gandhi in Union Square Park and a bronze of Job in Forest Park in Queens.

"We don't want to discourage generous gifts, but we have to maintain certain standards," says a Commission source. "Just because the Parks Department thinks a statue is good doesn't mean it's right for the city."

But Stern defends his statues. "We do get offered works of questionable artistic merit, but we screen them. There are a lot of tastes in the city, and we want input from the community as well as art critics."

UNION SQUARE'S GANDHI

MICHAEL JACKSON'S TOY-STORE DREAM

There's probably not a child alive who wouldn't love to spend the night in F.A.O. Schwarz. Now it looks as if Michael Jackson may do just that.

Jackson was apparently so thrilled by the new toy store in the General Motors building on Fifth Avenue that he asked the owner's wife, Jan Harris, if he could arrange a slumber party there.

"We are quite cautious, but we have held birthday parties in the store and we might let a movie be filmed here," says Harris. "I'm sure we could arrange to rent the store overnight to such a charming and gracious man."

She says no date has been set for the party.

MICHAEL JACKSON

LE BERNARDIN WEST WINS FISH BOWL

For the time being, at least, New York has beaten out Paris for the attentions of Gilbert Le Coze, chef and co-owner of Le Bernardin, the celebrated fish restaurant in the Equitable Tower.

Le Coze ("The New New York," December 22-29, 1986) has sold the original restaurant—opened in Paris fourteen years ago—to two-star restaurateur Guy Savoy. The price was not disclosed.

Gilbert and his sister, Maguy Le Coze, founded Le Bernardin here a year ago, and since then she's been at the original on rue Troyon and he's been in charge in New York. Now she will be coming back to help out here.

ABC'S NEIGHBORS CITE AIR RIGHTS

ABC's West Side neighbors may be going to court in their battle against the network's proposed 23-story headquarters. A coalition of local co-op boards has hired the law firm of Stroock & Stroock & Lavan to seek an injunction against the demolition of a two-story building on West 66th Street that's scheduled to make way for the new tower. The neighbors claim that the building to come down contains asbestos, and demolition would create a health hazard. Demolition is to begin this month. "ABC hasn't taken the proper health precautions," says Victor Kovner, one of the neighbors. "When it comes to demolition, ABC is becoming the new Harry Macklowe."

An ABC spokeswoman denies the building contains asbestos and adds, "We will continue to discuss these concerns with the community."

Photographs: top, Erica Lansner; center, Werner Wolff/Black Star; bottom, Brian Quigley/Outline.

On Madison Avenue/Bernice Kanner

THE DAYS OF THE CONDOM

His and Hers

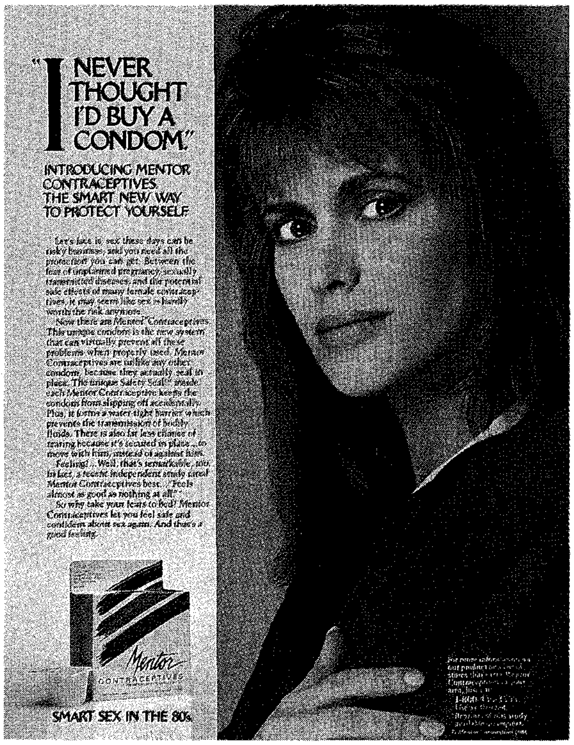
AIDS MAY EVENTUALLY KILL HUNDREDS of thousands of Americans, but the chance to slow its spread is bringing the condom market back to life. Fear of the dread disease is boosting sales of prophylactics and changing the way they're sold. For years, condoms were pitched largely to Casanovas, but in response to recent warnings about AIDS infecting heterosexuals, marketers have started talking to women.

Condom sales in the U.S., dormant for five years, jumped 10 percent in 1986, in part because of women, who bought 40 percent of the 500 million sold. They bought only 15 percent of all condoms ten years ago. Once hidden behind pharmacy counters, the sheaths are now prominently displayed in family-planning and feminine-hygiene departments, readily accessible to the prime shopper in the family. And packaging has changed: Helmeted warriors and macho men are no longer the preferred images—some boxes picture "responsible" couples and even single women.

Ads that read like testimonials from women are beginning to appear in magazines and on cable TV, though they have met with considerable resistance. New products aimed at the female consumer are showing up on shelves. "Young women are more concerned about the health aspects of birth control than men," says Mark Klein, marketing vice-president of Carter-Wallace, maker of Trojans, the nation's best-selling prophylactic, with about 60 percent of the market. The company's new print ads include one that reads, "Very often the best contraceptive for a woman is the one for a man." Says Klein, "Condoms are the only method that allows couples to share responsibility."

Today, more than ever, there's impetus for both sexes to take precautions. An estimated 10 million to 12 million Americans are infected each year with sexually transmitted diseases other than AIDS, according to the Centers for Disease Control in Atlanta. Genital herpes accounts for an estimated 200,000 to 500,000 of these cases. And in 1984, there were 3.3 million unplanned births in this country, 750,000 of them to teenagers. But without question, the most compelling incentive for the surge in condom sales is AIDS. In 1986 alone, some 9,000 people died from it, and the annual toll is expected to climb to 58,000 by 1991. A recent study from the University of California demonstrated that the rubber is the closest thing to a vaccine: The viruses associated with AIDS are unable to pass through it.

Although condoms can tear or fall off, their basic impenetrability makes them unique among birth-control options. Add to this, affordability (they fetch from 25 cents each for plain latex to $1.75 for premium-quality lambskin), availability without a prescription, and no side effects. Sterilization, the nation's most popular birth-control choice, is permanent, but today many marriages are not, and an individual may want to have children later with a new partner. IUDs are no longer readily available, and the contraceptive sponge has been associated with cases of toxic-shock syndrome. The Pill is not recommended for every woman because of possible health hazards, and many find the diaphragm awkward and messy. "The condom may be the only method, by default," says Klein.


"I NEVER THOUGHT I'D BUY A CONDOM."

INTRODUCING MENTOR CONTRACEPTIVES. THE SMART NEW WAY TO PROTECT YOURSELF.

Let's face it, sex these days can be risky business, and you need all the protection you can get. Between the fear of unplanned pregnancy, sexually transmitted diseases, and the potential side effects of many female contraceptives, it may seem like sex is hardly worth the risk anymore.

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Feeling? ...Well, that's remarkable, too. In fact, a recent independent study rated Mentor Contraceptives best... "Feels almost as good as nothing at all."

So why take your fears to bed? Mentor Contraceptives let you feel safe and confident about sex again. And that's a good feeling.

WOMEN'S WARE: *Mentor looks for new consumers.*

And the condom seems to be bringing new consumers into drugstores, specifically those who have never bought contraceptives, says Eli Cohen, president of the Duane Reade drugstore chain, where sales of condoms have quadrupled over the past two years. (The Pill's popularity has been growing at an annual rate of about 2 percent, while diaphragm use has declined slightly.)

The condom originated more than 2,000 years ago in ancient Egypt, when it was used as protection against disease; the Romans wore it also as a decorative sheath. Not until the nineteenth century was the device commonly used for contraception. In the 1930s and '40s an alarming outbreak of VD accelerated condom sales, but also led to the proliferation of products of inferior quality, which were sold in gas stations and bars. In 1937 the Food and Drug Administration classified condoms as a drug and began to regulate them.

The situation today has brought new manufacturers into the field. Eighteen months ago, the Mentor Corporation, makers of home health-care products and surgical implants, decided to start making condoms. "We heard complaints from doctors and nurses that condoms leaked or fell off," says Al Mannino, vice-president for Mentor's health-care products. "We used the technology of our self-adhesive catheter to create a self-adhesive condom—in essence, a better mousetrap." The condoms, named Mentor, are packed in small plastic cups with paper seals, which look like nondairy coffee creamers. The Bloom Agency positioned Mentor's condom as a woman's product with ads in which a consumer confides that she never thought she'd buy a condom, but "sex these days can be risky business, and you need all the protection you can get."

National Sanitary Laboratories, which introduced its Protex condom 45 years ago, unveiled Lady Protex last spring. "We tampered with the packaging and brought out our ultrathin product in pink, and our spermicidal one in aqua—easy colors to see that are soft enough to appeal to women," says executive vice-president Sam Dlugatch. And Ansell International, whose Prime was a well-known brand in the sixties and seventies, recently created LifeStyles, sold mainly to women. Its controversial ad features a girl-next-door type who says, "I enjoy sex, but I'm not ready to die for it."

Instead of creating a new product, Carter-Wallace, which already sells seven kinds of Trojans, chose to hype them with the largest ad campaign in the history of the category. Most of the effort was directed to women. One ad talked about the health benefits of condoms over other forms of birth control, another touted shared responsibility for contraception, and a third promoted them for birth control following childbirth. The company didn't ignore its primary buyer, either. Copy directed at men discussed the product's effectiveness against disease as well as the trepidation many men feel when they walk into a store to buy the devices.

Schmid Laboratories, the nation's second-largest condom-maker, with about 30 percent of the market, has also responded to a changing industry. Schmid, makers of Ramses and Sheik, recently completed a study of the homosexual population and found that although no gays used condoms in the 1970s, over half of all gay, sexually active males currently use them, says Don Falk, Schmid's president. As a result, the company is now developing a sheath especially for homosexuals.

There is already a wide variety of condoms on the market, including those with nipple ends, blunt ends, different kinds of lubrication, and even some with a local anesthetic intended to delay ejaculation. The AIDS Foundation in San Francisco is producing one of its own, called Play Safe, which comes with elaborate instructions on safe sex. Falk anticipates changes in birth-control methods among heterosexuals—less than 15 percent of whom used condoms last year. "Patterns of the straight community should soon mimic those of the gay community," he predicts. "Gays have been motivated to act because they've seen their neighbors and friends fall by the wayside. The press is just beginning to banner this as a heterosexual problem."

To turn that problem into an opportunity, Schmid last year began publicizing the additional protection of Ramses Extra's spermicidal lubricant. In February, it substituted a more forceful ad, urging consumers to compare their current condoms with Ramses. Falk welcomes the generic advertising that promotes the devices as protection from disease, but insists such efforts are the responsibility of the federal government. He thinks the LifeStyles ads (linking death and sex) are exploitive. "I'd have a softer execution, be a little more conservative and serious," he says. "It seems that the whole raison d'être for that ad was to spark a little controversy."

Indeed, the creators of the LifeStyles campaign say that sparking controversy was a major goal—specifically, breaking down advertising barriers that remain despite changes in the law. The Supreme Court struck down regulations limiting

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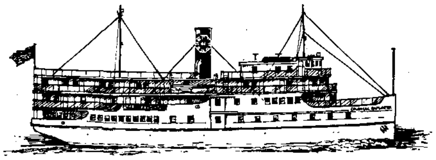

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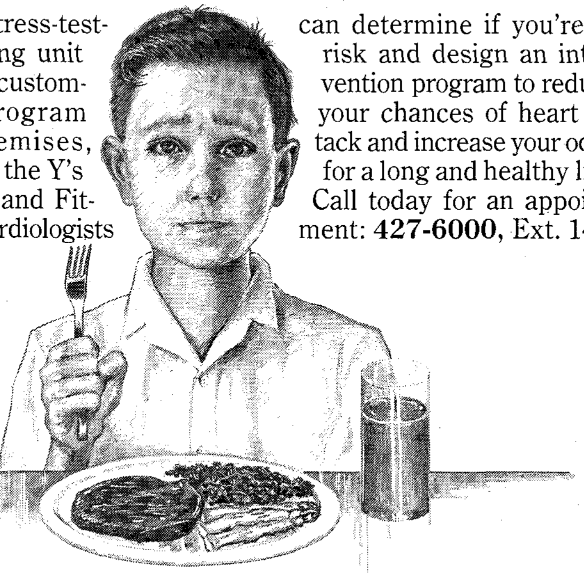

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1395 Lexington Ave, New York, NY 10128 The 92nd Street YM-YWHA is an agency of UJA-Federation.
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the sale of condoms ten years ago; before 1977, minors were not allowed to buy condoms, then sold legally only in pharmacies and marketed for disease control, not contraception. The old laws also prevented makers from advertising the devices, and retailers from displaying them. Today, most newspapers and magazines and all three networks shun condom ads. This seems ironic, considering the amount of attention the media devote to AIDS. Such ads would be particularly appropriate on television given the fact that network shows are filled with sexual images, says Faye Wattleton, national president of Planned Parenthood.

In rejecting ads for birth control of any kind, the networks point to company "policies," which seem to reflect viewer taste or religious and moral considerations. "We knew about the media's antiquated policy," says John Silverman, Ansell president. "But I figured, we're already planning to spend $2.5 million on the print ad, let's spend $75,000 speculatively doing a commercial as ammunition to break down the TV networks' barriers. I think their whole resistance is a hang-up about sex. If I came to them with a commercial about wearing rubber gloves to prevent AIDS, they'd run it. But condoms? No way. Lord knows when these barriers will fall."

Jerry Della Femina, chairman of the Della Femina Travisano & Partners agency, which created the scare-tactic spots used by LifeStyles, concedes that they are "opportunistic and exploitative, but no more so than magazines that sell copies with AIDS editorials," he says. "Call it and me what you will, but if we've saved one life with this campaign, then we're on the side of the angels. Those who reject this public-service message because of outdated policies are proving that no one's life is as important as the life of their company policy." Della Femina predicts that condom-makers who were once content to feature sensitive young couples walking off into the sunset will be "dragged from their insulated worlds," where condoms are forbidden products. "Soon all condom advertising is going to resemble the kind of advertising we've done," he adds.

Whether fear tactics will persuade men to embrace a product that many claim interferes with lovemaking and prompts memories of adolescent awkwardness is unclear. Despite the thinner latex, bright colors, and ribbing that are available, many men simply don't like condoms. "Psychologically, there's still a vast barrier for men to pass," says Silverman. "The surgeon general and the National Academy of Science have done a lot to make men think that a condom is all that stands between them and disease. But many men are in never-never land—like teenagers who think that pregnancy will never happen to them." ■

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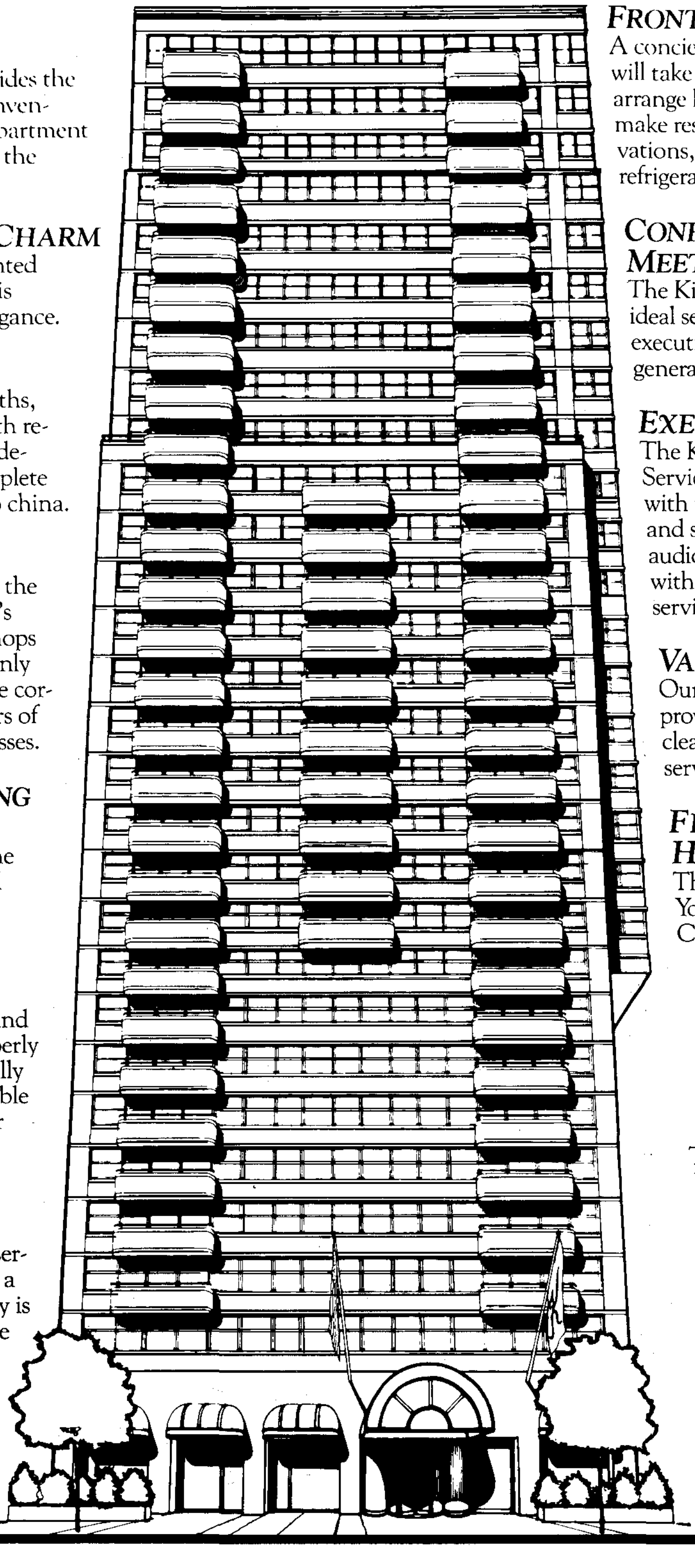

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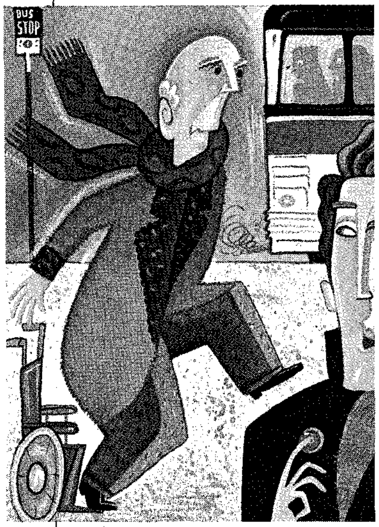
FAST TRACK

CRIME STOPPERS

Miracle on 34th Street

I WAS ON MY WAY TO WORK the other day when the M15 bus stopped on First Avenue below 34th Street. At the curb were two men, one in a wheelchair. The driver asked them where they wanted to go, and pulled the bus up to align its rear door with the wheelchair. As he got up to lock the front door, the handicapped man's companion knocked on it, calling through the glass, "Never mind."



The driver didn't hear him, and started down the aisle to the back of the bus. Then the "handicapped" man leapt from his wheelchair, waved his arms energetically, and shouted at the driver not to bother.

The driver stopped in his tracks, then started yelling, "Entrapment! That's entrapment! He's from the Department of Investigation checking to see if we'll stop for handicapped people." The passengers joined him in excoriating the TA. "Some handicapped people should give them a good kick!" cried the driver as he wheeled the bus up the avenue.

The Transit Authority, as it turns out, has 35 inspectors who sometimes work undercover on the city streets. And there *have* been complaints about drivers who won't pick up the handicapped, says Mark Leeds of the Mayor's Office for the Handicapped. They either tell wheelchair-bound passengers that the bus is too crowded or—more cruelly—pretend to stop and then roar off as the person maneuvers his chair toward the rear door. "A very small percentage of our operators won't stop," says TA spokesman Bob Slovak. "The two men were spot-checking the route."

AMY VIRSHUP

BRIEF LIVES

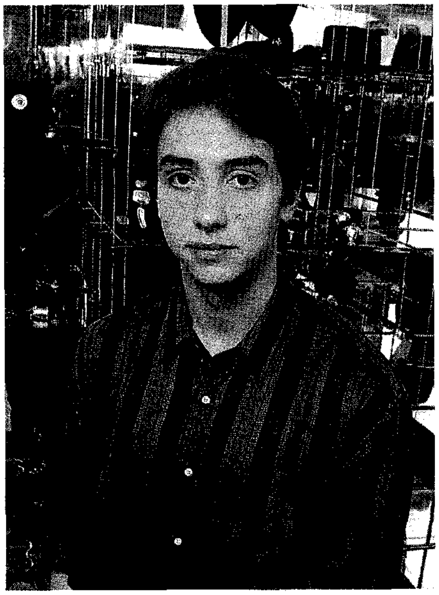
ANOTHER PAPP SPARKLES

'WORKING ON CONSIGNMENT, YOU can't do what you want to do," says Tony Papp. So the jewelry designer has just opened the Tony Papp Gallery on level 5 of Trump Tower. Papp, 25, the son of New York Shakespeare Festival producer Joseph Papp, has been making pieces for Artwear and other jewelry galleries since 1984, when he graduated from Parsons. "If you want to do fine art," he says, "then you need financial support, or you have to come up with a mass commercial *something*."

Perhaps Papp, like his father, will find a way to combine the two. So far, he has managed to open the shop (his father helped him raise the money by co-signing loans) and stock it with weighty, beautifully made gold, silver, and diamond pieces. And the Papp name stocked Tony's opening with an "A" list of mass commercial somebodies, including the man after whom the gilded Fifth Avenue mall is named.

Not a bad start—but, as Papp points out, just a start. "People who think only my name is responsible for my being here don't know how hard I've worked," he says, with an earnest, charming smile. "I feel privileged to have that kind of advantage, but I've pushed and I've pushed and I've worked hard to be a good artist. I've spent one fifth of my life learning time-intensive techniques and workmanship. I know the circuit. I just found that there weren't as many galleries for precious-metal jewelry as I thought there'd be, so I thought I'd open my own."

Papp's work—necklaces, bracelets, brooches, and such objects as boxes and bud vases—is displayed at the gallery in a revolving "group show" of artists "with a common aesthetic." His jewelry features a technique called "marriage of metals"—combining different metals in an inlaying process to create a painterly effect.


Papp: "I really want to be a sculptor."

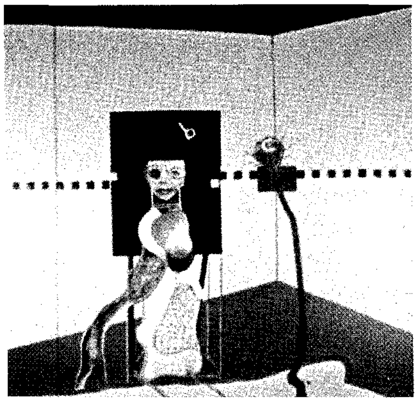
"Mondrian, Malevich, the Russian Constructivists related to the high-tech world, but they were emotional, very strong," says Papp. "I'm a Constructivist at heart. I want to create pieces less for a fashion market and more for a fine-art-buyers' market. It's a fine line because sculptural jewelry is very much in vogue. The gallery is taking up all of my time, but I hope that once it gets going I'll be able to zero in on what I want to do with my work. What I *really* want to do is be a sculptor. Maybe I'll have to create sculpture with matching earrings."

STANLEY MIESES

Photograph by Lawrence Ivy. Illustrations: top, Guy Billout; left, Robert de Michiell.

FILM

ROOTS OF VELVET



Alphabet: *Early Lynch.*

TO THE FAINT SOUND OF A child singing her ABCs, a dark-haired girl in whiteface writhes on a bed. She dreams of a capital *A* giving birth to a stream of lowercase *a*'s. She bolts awake and spits blood, and the movie fades to black.

Alphabet lasts only four minutes, but there's no mistaking its director—David Lynch.

Lynch's *Blue Velvet,* with its surreal and violent sexual imagery, was this city's most argued-about film in 1986. The movie has brought in more than $1 million at Manhattan box offices alone. On January 26, New Yorkers will begin talking about two more Lynch films—*Alphabet* and *The Grandmother*—when Channel 13 broadcasts them here. Like *Blue Velvet* and the even more grotesque *Eraserhead,* these early works take banal subjects and turn them inside out.

In 1970, Lynch was a Philadelphia painter who turned to film because he "wanted paintings to move." *Alphabet* won him an American Film Institute grant, and he used the money to make *The Grandmother,* in which a little boy, abused by his parents for bed-wetting, plants a seed in his sodden mattress. The seed sends roots through the mattress to the floor and grows into a hairy tree trunk that splits open and gives birth to a fully clothed grandmother, who settles into a rocker beside the bed. Then the boy imagines crushing his mother and decapitating his father.

"I don't know where it came from," says Lynch, who says his childhood was happy. "You just get ideas that hook together. When I try to force something, it doesn't work. But things bob up and attract each other like magnets."

Lynch is now at work on an "absurd comedy" called *Ronnie Rocket.* "It concerns the life of Ronnie Rocket, who is three and a half feet tall. He is bald and wears a red wig. The film concerns electricity."

LOUISE KRAMER

PRICES

HERE'S WHAT IT COSTS TO keep your New Year's resolution:

☐ Six-week seminar at Smokenders (1-800-243-5614), $295.

☐ Weekly meeting of Weight Watchers (17 East 45th Street), $8.

☐ Ceramic piggy bank at Penny Whistle Toys (1283 Madison Avenue), $14.

☐ One-year single membership to New York Health & Racquet Club (132 East 45th Street), $930.

☐ One-hour psychiatric session at Beth Israel Medical Center (First Avenue at 16th Street), $100.

GALLOPING CONSUMPTION

THE ULTIMATE BUYER'S MARKET

'OUR STORE SERVES time-sensitive consumers, with everything from paper towels to duck à l'orange," says James L. Bildner about his new market on First Avenue at 75th Street. "Service as it used to be—with elegance, intimacy, and style."

Manhattan has had "personal shopping" services for years, but never with the range of possibilities offered at J. Bildner & Sons—canned goods, catered foods, string quartets delivered to your door. Inside the 4,000-square-foot store are bursts of fresh flowers; the glint of brass, tile, marble, and oak; and exquisite displays of cheese, coffee, pastry, meat, and seafood. Fruits and vegetables are set out under a glass atrium, near the flower shop and caterer's. The grocery is downstairs. The prices are competitive, and delivery is free.

Bildner's dream: "From paper towels to duck à l'orange."

Any day now, the phone may ring: "Bildner's? Could you send up three pounds of bay scallops, a crown roast, two bunches of broccoli, one pound of Ethiopian Harar coffee, a centerpiece with a dozen white mums and a dozen pink roses—not too high—four rolls of paper towels, two tubes of Crest, and a box of Milk-Bones? Oh, and two breasts of chicken with apple slices and Calvados, two slices of fudge tart with Grand Marnier, and a tape of *Casablanca.* Oh, and two jars of baby food. And, for next Tuesday, I'd like dinner for 1,200, with a twelve-piece orchestra and six limousines. And could you pick up my dinner jacket when you send up the order for tonight?"

Bildner, 32, is hoping to duplicate the success of his Boston operation, where he's opened ten of these custom markets in two years. The grandson of Joseph Bildner, who founded one of the country's first supermarkets, in Queens in 1917, and son of the owner of the Kings Super Markets chain in New Jersey, Bildner is planning to open other locations around town—Wall Street, the Upper West Side—within the year. "Grocery shopping," he says, "will never be the same."

And to think we were pleased when Pathmark came to town.

ARIANE BATTERBERRY

Photograph, bottom: ©1986 Frederick Charles.

QUALITY LIT

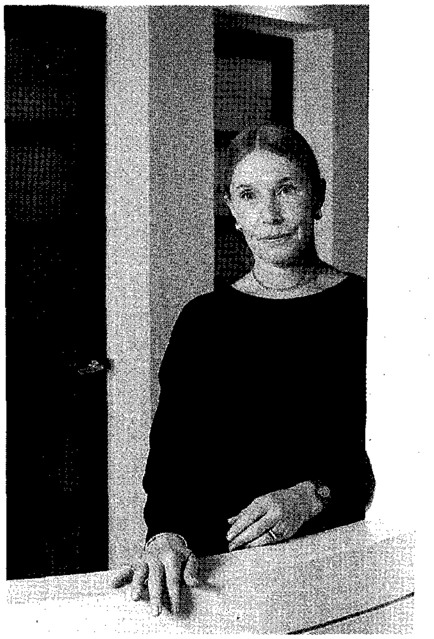
D FOR DALTON

THE BOSTON SCHOOL, ON East End Avenue, has a new headmaster. And Billy Connor enforces the school's statement of purpose more ruthlessly than his predecessor ever did—he's not only going "to develop the mind and character of each girl to their greatest potential," he's going to expel the girls who don't, at seven, seem Radcliffe-bound. "If they need propping up in first grade," he argues, "what will they need in fourth?"

The Boston School and its horrid headmaster are fictional, but *Private Scores,* Anne Tolstoi Wallach's new novel, makes them seem real. The book hasn't cracked the best-seller lists, but it has struck a chord with Manhattan parents, who have asked the author, "Is it Spence?" It's not. It's Dalton—the Dalton of 1956.

"My method is to go back to my ghastliest experience," says Wallach, 57. "When I wrote my first book, *Women's Work,* my worst experience was the sixteen years I spent at J. Walter Thompson, then a very stuffy agency. What bothered me most after that was the time my children were at Dalton. I'd gone to Dalton and loved it. Days after I had my first child, the headmistress called to say, 'So when are we getting Alison?' It never occurred to me to send her elsewhere."

But Wallach discovered that Dalton had become "different—and worse." Her children's problems, the teachers told her, were caused by her working. "If I had been with them, we couldn't have paid these school fees," said Wallach, who was then earning $10,000 a year. When the school announced a $2,000 assessment, one of Wallach's friends asked what would happen if a family couldn't pay. "Then maybe its child doesn't belong here," an official responded.


Wallach: Dishing the old school.

By this time, Wallach's concern wasn't money but where to send her children next. She chose Collegiate, Nightingale-Bamford, and City and Country. "They had taste," she says. "They were kind."

Although she's now a grandmother sharing an empty nest with her second husband, appellate judge Richard W. Wallach, she's on the board of Elizabeth Seeger, an alternative high school in TriBeCa where "you'll see an awful-looking kid, and someone will say, 'You should read his essays.'" And when Dalton called to ask for three copies of *Private Scores* for its bookfair, she sent them over—in a plain brown wrapper, as requested. JESSE KORNBLUTH

ART BEAT

Saved by Spielberg?

Davis: "East Village" artist in his Times Square loft.

WHEN STEVEN Spielberg's Amblin Entertainment reviewed the portfolios of 75 artists and picked one to represent East Village art in Spielberg's new movie *Batteries Not Included,* Joe Davis was their man. Davis, however, works out of a studio in Times Square.

As it turns out, Spielberg couldn't have made a better choice, because the life of Joe Davis these days roughly parallels the life of the East Village artist portrayed in *Batteries,* a story about victims of gentrification who are rescued by aliens. In Davis's case, the alien who saves him is Spielberg.

Davis, 31, is fighting the landlord of his apartment and being evicted from his studio on West 42nd Street, which overlooks a boarded-up kung fu movie house. But Davis's dilemma may be trumped by his current show, which runs through January 4 at the Frank Bernarducci Gallery. The Davis painting that caught Spielberg's eye—a skewed, nightmarish Times Square scene called *Tad's*—has already been sold.

"I don't know what the consequences of all this will be for my art," says Davis in a studio furnished with a reclining chair left by the previous tenant, a blood bank. "But I weighed the notion of 'credibility' against a trip to L.A., fun, and money, and . . ." He shrugs, tossing his doubts aside.

"Now that the movie's over, I go back to being a painter. Chances are, the powers that be in the art world take a dim view of my having art in a Spielberg movie. But I am getting more calls and invitations. After all, this was a much better project than doing murals for nightclubs."

In true Hollywood fashion, Davis produced 30 paintings and 40 drawings for the film, most of them New York street scenes—but he did much of the work on them in a loft in Los Angeles.

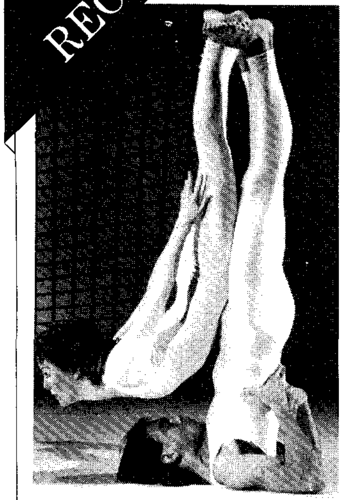
"The paintings are not just set dressing—they're tied into the film, they're about the East Village," he says. "Were there restrictions? Creative differences? Yes, but I don't feel the nature and style of my work were altered. But my perception has been altered by the experience. People are making me offers, and they seem more interested in what I have to say. Things I thought were impossible seem possible now." S. M.

Photographs: top, Don Hamerman; bottom, Erica Lansner.

RUTH RECOMMENDS

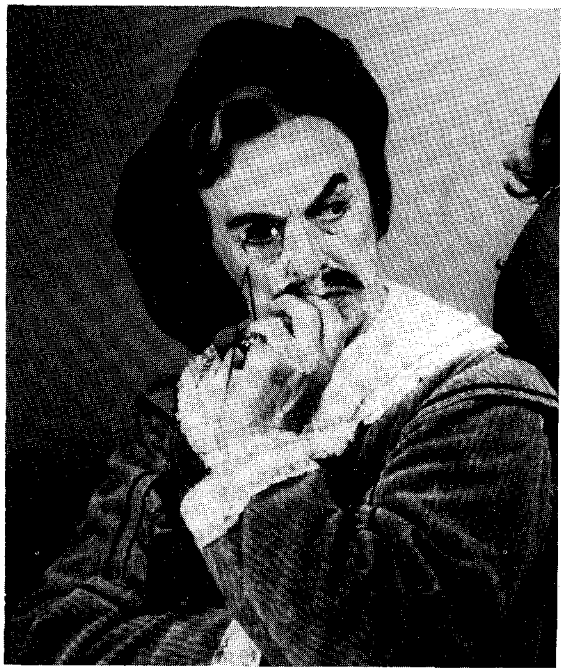
BY RUTH GILBERT

Leonard Bernstein will speak at the Cathedral of St. John the Divine's Free Concert for Peace, December 31 at 7:30. There's a wonderful program of music (by Bernstein, Bach, and others), famous singers, and a candlelight ceremony.



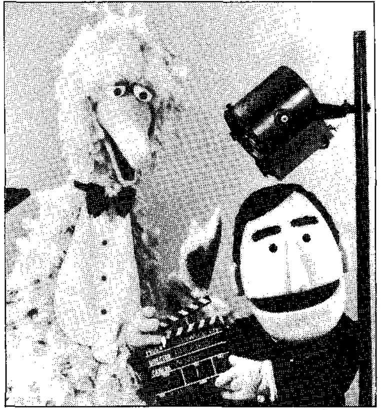
NIKOLAIS DANCE THEATRE

This mind-boggling company is at the Joyce Theater through January 4. Above, in Graph, *a New York premiere, are topsy-turvy dancers Christine Lamb and Raul Trujillo.*



'PATIENCE; OR, BUNTHORNE'S BRIDE'

The New York Gilbert & Sullivan Players (a darling company) is at Symphony Space through January 4 with D'Oyly Carte star John Reed (above) as the potential bridegroom.



'BIG BIRD GOES HOLLYWOOD'

The Sesame Street gang is at the Felt Forum through January 4 for its annual holiday-season visit. Above, Big Bird himself, together with his able assistant, gets ready to direct an important scene in his new movie.

'SWEET SUE'

Mary Tyler Moore (left) and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s comedy, directed by John Tillinger. It's previewing at the Music Box prior to a January 8 opening.

NATIONAL BOAT SHOW

Winter will soon be over (we hope), good weather follows, and "Down to the sea in ships" is our shibboleth! The show takes place at the Jacob Javits Convention Center from January 3 through 11—pick one out, sell some stocks, and lay down a deposit.

Photographs: top left, Peter Koletzke; center, Lee Snider/Photo Images; bottom right, Martha Swope.

NEW YORK

ASK GAEL

WHERE OUR CRITIC TELLS HER FRIENDS TO EAT

BY GAEL GREENE

EGIE DELI
HSF
ORSO
Bar & Grill
IM
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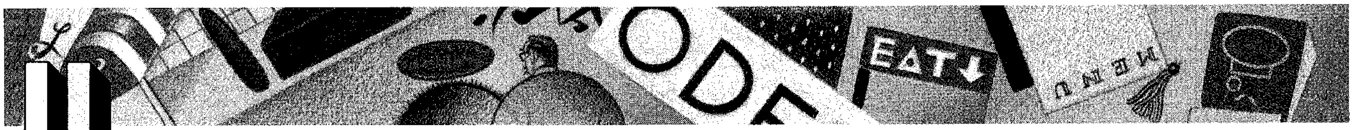


HERE I SIT, TRACKING THE throb of gastronomania's Heart line. By noon, the fresh restaurant reconnaissance has filtered in. Chatter, peck, slash, innuendo. It's no coincidence that the Culinary Institute of America is affectionately tagged the CIA. Our town's food world is riddled with secret pacts and sellouts, double agents and mercenaries. Not every new venture gets its fifteen minutes of fame, but those that do seem especially lonely and abandoned when the clock runs out.

Paranoia comes with the geography. Friends wonder, Am I sitting in Siberia? Is this really the best bistro in town? Where have all the beautiful people gone? How come a nobody like me got a reservation without a struggle? This chicken isn't even cooked. Has the chef gone back to France leaving the dishwasher as *saucier*? I bet you have a favorite trattoria so tiny you've never written it up. Tell me... where do *you* eat?

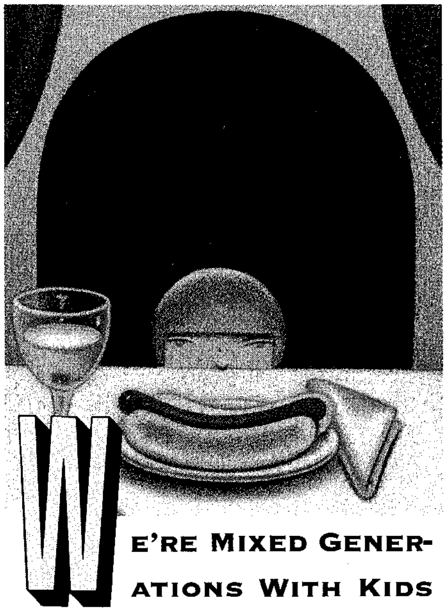
Well, now I propose to share with you exactly what I tell my friends when they call, asking...

■ *Is there any one restaurant you love above all others?*

IF I DIDN'T GET PAID TO EAT FOR A LIVing, I'd be happy having dinner every night at the **Gotham Bar and Grill** and lunch every day at **Le Bernardin.** Daylight filtered into Le Bernardin is calming, but there is a very French, very professional electricity in the air. No one has Gilbert Le Coze's amazing alchemy with sea creatures. Raw salmon "cooked" in a haze of tomato juice or black bass painted with oil and strewn with snippets of coriander is light. Every bite makes me feel thinner. Barely jelled halibut in a tangy vinaigrette is my perennial choice, but if Gilbert insists, I'll try his black bass in an ambrosial broth or an elegant matelote of small blowfish in red wine. Having lost a pound or two on such transcendent purity, I need not fear dessert: tremulous passion-fruit mousse, variations on caramel, or a fragile confection that seems to be banana cream between leaves of dark chocolate. It's not that I don't love Le Bernardin at night, too, but Gilbert is a tease, much too sexy to resist after twilight.

By 8:30, I've worked, exercised, napped, and revived. The Gotham's bright clatter—kept civilized by parachute sound baffles—and the good-looking crowd vibrate the energy I want. And almost everything touched by chef Alfred Portale's flavoring wizardry is pleasing. His quail on a nest of shiitake and radicchio, the duck confit and exquisite seafood salad, his savory rack of lamb and aristocratic squab with nutty buttered spaetzle are classics now. Each season brings new designs, complex and delicious, never silly or contrived. Dessert is brilliant, too: a small wedge of intense bitter-chocolate cake with toffee ice cream, frozen praline parfait napped with caramel, a tempting pecan confection, and a sublime fruit compote.

Perhaps it's just as well that I'm not tied to my two and only. Then I'd never get to **Arizona 206,** with its elegant fantasy of what southwestern cooking could be. The stuccoed space has expanded into what was a shoe shop next door, and prices are up. But don't miss chef Brendan Walsh's plump tortilla oozing crabmeat and roasted-tomatillo sauce and his extravagant venison-black-bean chili. Everything he does is witty, balanced, and always exciting.



WE'RE MIXED GENERATIONS WITH KIDS IN TOW. WHERE CAN WE GO?

■ *What's your favorite Italian restaurant?*

Le Cirque. THE CHEF IS DECIDEDLY French—at the moment, there are two executive chefs in the kitchen, Alain Sailhac and Daniel Boulud, but one may abdicate. Still, the climate is distinctly Italian. How could it be otherwise with Sirio Maccioni, the obsessed perfectionist from Montecatini, kissing hands and waving truffles under twitching noses? Order the bollito misto at Thursday lunch with its creamy brains and exquisite tongue and brisket, escorted by pungent green sauce and frutta di mostarda. Then tell me it's not Italian.

■ *What's the most authentic Italian ristorante?*

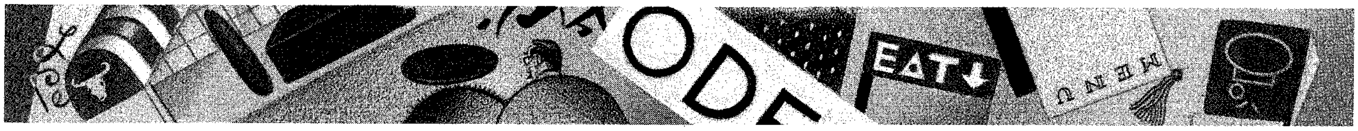
WITH ITS CRISP-SKINNED PORchetta and mellow Parmesaned trippa, **Sandro's** has the true taste of Roma. Knowing Italians love it. Less adventurous Americans may not. Alas, it is uneven. The staff is stiff, unwelcoming, and most tragic of all, prices have doubled in just a year and a half. Lapses forgiven when pasta cost $6 are more actionable at $15. On a recent visit, the tomato-strewn bruschetta needs a dose of olive oil and the fried calamaretti is none too crisp. But the rosemary bread is haunting. Deep-fried baby artichokes, a slinky Italian green known as punta relle, lemon-infused spaghettini, fragile fish in splendid broth, and balsamic-vinegar-glazed lamb chops are all triumphs.

I still send friends to **Felidia,** though it's a seesaw adventure, too, with delights from Istria and banal interludes. **Primavera** is a must for wild mushrooms, baby goat, and Nicola Civetta's caring hospitality. **Barbetta's** garden is seductive in summer, though the kitchen can be unpredictable. **Il Mulino** is a special favorite, but I never send anyone there, because a 45-minute wait at the bar is part of the contract. Lunch is easier. **Barocco** is a happy find.

■ *We're a bag of mixed generations—parents, grandparents, with kids in tow. Where can we go?*

IF THE KIDS ARE TOO YOUNG TO SIT still but old enough to be trusted, let them run off to Ray's and McDonald's on lower Sixth Avenue while you check the grown-ups into **La Tulipe** for squab with braised cabbage, garlicky roast chicken, navarin of lobster, and exquisite desserts. Perhaps you like mixing generations more than I do and don't go bananas when restless animals start chasing one another in the aisles. Out-of-town kiddies might be mesmerized and gentled by the exotica of Chinatown, especially lunching at **HSF** or the **Silver Palace,** where dim sum comes on rolling carts and the room is filled with Chinese families. If they behave, take them to see the chicken that plays ticktacktoe at the Chinatown Fair on Mott Street. **Maxwell's Plum** gives kids balloons and has child-proven desserts, as does **Tavern on the Green,** where the gift shop is amusing and can cost you plenty. **Pig Heaven** is fun, too, with its silly pigs and excellent barbecue, and children love **Serendipity 3** for its seductive sweets, especially the

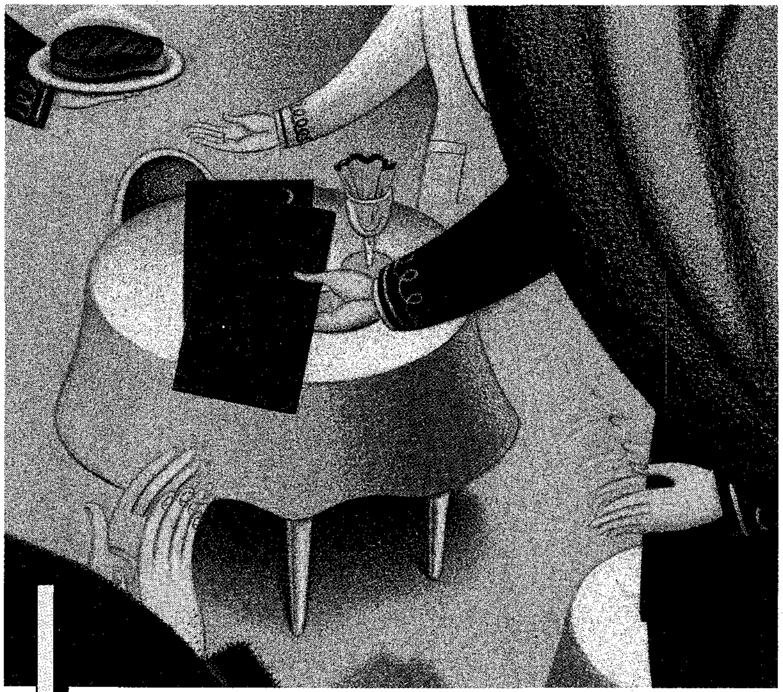
ILLUSTRATED BY DAVE CALVER



frozen hot chocolate. The **Soho Kitchen and Bar** has 110 wines by the glass—order a "flight" of Chardonnays and compare while the kids eat pizza and watch television. And now that winter's here, if you don't mind a wait (no reservations allowed), there's ice-skating to watch through the windows of the **American Festival Cafe** at Rockefeller Center.

■ *I'm strictly a meat-and-potatoes man, and I want lots to eat.*

IF **Chez Louis** HADN'T BEEN CREATED, you would have invented it. Even crisped to a singe along the edge, the garlic-flecked potato cake is dangerously addictive. (Order one for your friends, one for yourself, one to take home.) Everything is huge—homage to another time and to the great Paris bistro L'Ami Louis—roasted in portions for two that are big enough to serve three or four, with whole cloves of garlic sufficient to terrorize families of vampires: mammoth cuts of flavorful aged beef, crusty legs of baby lamb, and big, juicy chickens cooked to a fragrant crisp. Thick slabs of foie gras, curls of fried onion, delicious duck confit, supernal bread, an overkill of lush chocolate cake. So what if your arteries clog? What a way to go. Monomaniacal carnivores won't notice the erratic service, the design that doesn't really work, or the dearth of beautiful people (silly—beautiful people don't really *eat*).



I'M STRICTLY A MEAT-AND-POTATOES MAN. GIVE ME A CLASSIC STEAK HOUSE.

■ *You haven't mentioned the classic New York steak house.*

I'M AFRAID TO. A YEAR AGO, I SALUTED **Sparks** as the best steak house in town, and a major mobster was shot coming out the door the very same day. But much as I love the crusty sirloins and oversize lobsters at the **Palm,** with its he-man aura, my first choice is still Sparks—for its inimitable sirloin and precious California Cabernets. Let your bodyguard walk out first.

■ *I'd go a long way to impress my boyfriend's teenagers.*

FEED THEM BURGERS AND RIBS AND banana splits at the **Hard Rock Cafe.** Teenyboppers and preppies sprung from boarding school on weekends skitter right from Penn Station and hunker down in line below the lurching Cadillac on West 57th Street. I can't recall ever *not* seeing a queue of hopefuls there, not since this London fantasy of a southern truck stop hit Manhattan with its collection of rock memorabilia and spiritual artifacts. It's deep. It's provocative. It's loud. It's fun. Order the pulled pork on a sesame bun and pecan pie. And if you really want to impress your adolescent unimpressibles, you'll trade your soul to Hard Rock boss Isaac Tigrett or his mouthpiece, Bobby Zarem, for help in beating the line. Then buy each of the kids a Hard Rock sweatshirt.

■ *Aren't you sick of California cuisine?*

TRUE, SINS OF SILLY GARNISHES and undercooked veggies are committed every day. But when good taste reigns—as it does at **Jams** and **Batons**—hurrah. I'll never appreciate the unfinished-rec-room décor at Batons, but I hear a rug will soon warm it up and dull the tumult. Still, chef Richard Krause does pleasing pizzas, heavenly potato pancakes, fine grilled fish, caramelized duck to remember. His whole fried catfish with slivers of ginger is fabulous, too. Though I rant about the price tag at Jams, I can't remember a dinner that didn't leave me content if not ecstatic—from papaya-studded seviche and red-pepper pancakes with crème fraîche and two caviars to sweetbreads in garlic cream and achingly tangy lemon tart.

■ *I've just split with my boyfriend. I know chocolate helps heal a broken heart, but perhaps you have another remedy.*

GUARANTEED, YOU WILL FALL IN love again at **Ciaobella.** At the very least, you can collect adoring sighs and innumerable kisses. Grab a girlfriend and join the gang sipping Bellinis at this brand-new Mezzaluna-inspired pit stop. The kitchen is still in rehearsals, but the owners on hand—Enrico, Rocco, and Gianni—have perfected their act. You will melt. "Que bella," cries Rocco, the one in the red shirt and shoes, pretty *bello* himself, caressing your shoulder and crooning a tune as he hands out the menus. The crowd at the bar writhes like a boa constrictor as familiars (Paloma Picasso, for one) are led instantly to table while determinedly amiable hoi polloi stew. At any moment, the front line of tables may be swallowed whole. Someone is spilling wine on my shoe. What look like potential yuppies trying to pass as Euro-trash sit down beside us—three at a minuscule table for two. A woman slides off her chair. Rocco scoops her up and smothers her with kisses. A fourth woman arrives. Where can she sit? In the lap of the kiss-cured chum. All four share a plate of pasta. Couples from the neighborhood savoring the day's lasagna dare not blink for fear of missing the drama. And the kisses. This is not cheek-grazing, darling. This Rocco, he nibbles your ear. So what if the black linguine looks better than it tastes and the mozzarella disappoints? We can share good little rolls of carpaccio stuffed with goat cheese, carefully cooked shrimp with zucchini, and grilled tuna scented with balsamic vinegar. If you're smitten, just write your phone number in Rocco's order book. Even if you're only amused, a last round of kisses will hasten your heart's healing quicker than chocolate.

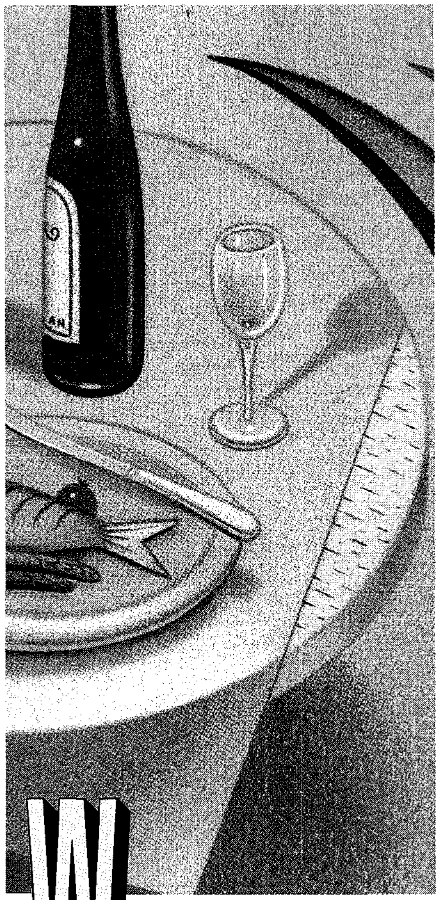
■ *Where do you send friends for* haute *French cuisine?*

IN THE HANDS OF CHEF ANTOINE Bouterin at **Le Périgord,** there are chorales of invention—Antoine's own very personal whimsies, clear, buttery, bursting with flavor . . . exotica, ancient notions revived, fish flown from France, always game in season. It is possible to spy T. Boone Pickens stopping by to greet Felix Rohatyn, Katharine Graham just footsteps away, but snobbery does not reign. Georges Briguet remembers everyone, and Antoine will do anything you ask if you call ahead. *Égalité* is the motto, too, at the **Maurice,** perhaps because no one would recognize T. Boone Pickens anyway. Three-star consultant Alain Senderens has decamped to pursue his own capitalistic dreams, leaving Christian Delouvrier on his own in the kitchen. There's a new menu, and last time I tasted, Delouvrier was definitely in top form.

■ *Is there any place you love in Little Italy?*

FEELING PARTICULARLY FLUSH? IF what matters is cuisinary razzmatazz, go to **Georgine Carmella** for divine food at midtown prices in a frumpy little Mulberry Street storefront. (Isn't $5 for a double espresso sheer greed?) Just two years ago, I gave Georgine Carmella three "mouths" for excellence. Today, it is better than ever. From the instant the exceptional warmed bread arrives, oozing garlic and mozzarella, your mouth is alerted to the potential for pleasure. Wilted greens with goat cheese, a daily special, rates a sonnet. The special spaghettini with beluga caviar and sweet butter is a celestial revelation, but going by the menu—bucatini alla carbonara, buttery ravioli on spinach, fiery penne al arrabbiata—has definite rewards. Tonight, everything works, the veal chop moist and pink, free-range chicken heady with garlic and vinegar. And Georgine Cavaiola is everywhere, welcoming, pouring your wine, choreographing, ardently engaged.

Il Cortile can be crowded and rude at dinner, but I love to lunch in the vast, handsome, uncrowded skylit atrium with its bare brick and lush greenery and the sun pouring in. The kitchen is uneven, the menu untranslated, with scatterings of old-world exotica you may want to try, like io-scalciann, something green in a crust. At just $2, it could be the best buy in Little Italy. The chef loves fried parsley (I do, too), and penne with pungent cheese improves with a sprinkle of fried green. Thumbnail gnocchi in a rich cheesy cream, tucked into a pastry basket, are heavenly. Gastronomically, Il Cortile is worth the gamble.



WHERE DO YOU SEND FRIENDS FOR *HAUTE* FRENCH CUISINE?

■ *Where do you go for pizza?*

THE GOAT-CHEESE-AND-TOMATO-basil pizza at **Fiorello's** doesn't taste quite as crisp as it did the day I named it the best pizza in New York, but I can't resist it anyway. Ditto **Fiorella's** free-form version crosstown. It's worth waiting in line on Bleecker Street for **John's** mushroom-and-sausage pie with extra garlic and that smoky coal-oven taste. The elegant pies at **La Bohême,** served with a splash of fruity olive oil, are wonderful. I also love pizza at the **Soho Kitchen and Bar** (especially with a glass of great red wine), **Freddy and Pepe's** batter-dipped eggplant pie, and **Batons's** frivolous California pizzas.

■ *I want to impress a Waspy blonde beauty from Madison, Wisconsin, who makes me—a 40-year-old born New Yorker—feel uncharacteristically intimidated.*

TAKE HER TO **Famous Sammy's Roumanian Steakhouse** in a limousine. Lead her down the three steps into the bright, cacophonous tumult, a sensory assault to make her midwestern marrow quiver. Try the achingly tart garlic-infused pickles, the unborn eggs, and grated black radish with onion and the chicken fat that flows from a syrup pitcher on every table. Explain the legend of seltzer, and that an egg cream can only be made without egg and without cream. Share the house's seriously splendid flanken with barley or the rare, butter-tender meatiness of Romanian skirt steak. With stuffed derma, of course, and a potato pancake. Exit in a fog of garlic—she won't dare flirt with another man for days—and comfort her with chocolate truffles and Alka-Seltzer as you speed uptown. She can't help but respect you like crazy.

■ *What's the best French restaurant near the theater district?*

Le Bernardin IS JUST MINUTES away, but it would be wanton to rush through dinner when you practically have to know the president of France just to book a table. The **Maurice** is still soaring with Christian Delouvrier at the whisk, and also deserves unhurried regard. A brisk walk away (though not too far) is **Marie-Michelle,** a stylish little refuge named for its handsome *patronne.* Narrow, mirrored, mauve and coral, neither provincial nor nostalgic, Marie-Michelle serves straightforward rack of lamb, poached salmon, a fine roasted chicken, savory snails afloat in cognac-spiced cream in a copper casserole.

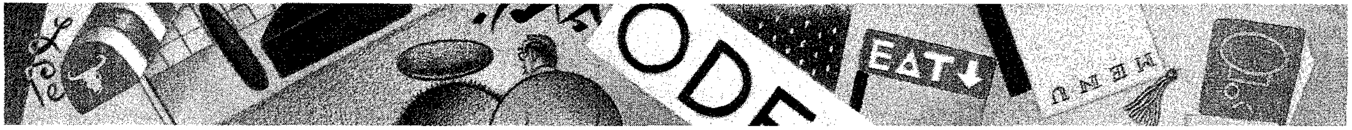
■ *Then where do you eat before the theater?*

EATING BEFORE EIGHT IS TORTURE for me. To head off starvation, I might duck into **Nathan's Famous** for a dozen plump cherrystones, or I could be persuaded to share a hot dog and a cream soda at the **Carnegie Deli.**

■ *And after the theater?*

Orso FOR CRACKLING-THIN PIZZA bread detonated with garlic and pastas riotous with flavor, texture, and color. The **Carnegie Deli**—though its screaming fluorescence is not kind too late at night—for fat corned-beef, tongue, or pastrami sandwiches, easily enough for two.

I'm happy (and always eat too much) at **Carolina.** Regulars seek the rosy shadows of the mirrored, skylit back room, but I like sitting up front, where it's spare and quiet, wooed by moody jazz and show tunes, first to spy the after-curtain actors arriving for supper. Don't ignore warm corn bread and biscuits, even as fragrant corn chowder and fiery Hell's Kitchen chili arrive. Rich ham-studded custard poufed into a soufflé on mild chilies could be a sensible supper all by itself. But we are sharing fluffy crab cakes and creamy coleslaw, macho ribs on spindly bones, brisket as it must be—one



side a bit too lean, the other a mite too fatty—all smacking-good grub that makes dancing it off in a disco almost obligatory. Especially after tangy lime pie (homemade in the best sense of the word), chewy pecan bars dipped in chocolate, and mud cake that mimics a truffle. We are happily paralyzed and we haven't spent a fortune.

■ *Where are the pretty people this week? I'm on a diet, so food doesn't matter.*

FOR ME, A PRETTY LAMB CHOP IS ALWAYS more compelling than a sea of pretty faces. So I've consulted two notorious playboys and an indefatigable princess of the downtown night. They agree: **Nell's** is it. Not for food. (The hungry are fueling down the block at **Quatorze.**) How to break the doorman barrier? A sextet of ultrachic Upper East Side dandies drew up a few nights ago in a chauffeured Daimler and were rejected. As they drove off, a quietly dressed, un-made-up little blonde was ushered inside. Pride overcame chagrin as the tuxedoed swell confessed to his friends: "That was my daughter."

Looking for models? Daytime, they hang out at **TJ Tucker,** near the Ford office. You might catch Johnny Casablancas at **Indochine** with a stable of lovelies. **Mezzaluna, Ciaobella, Jim McMullen** latish, and **Mary Lou's** in the Village attract young things... "and the dreaded Dorrian's Red Hand, now more than ever," my peripatetic playboy reports. Yuppies feel secure at **Sam's** and **Canastel's.** Downtown, our princess reports, the **Acme** is hot. A good-looking crowd adds electricity to **Barocco. Cafe Sphinx** is still simmering, as are **Ecco** and the **Key Cafe**'s Key club, but **Madam Rosa's,** with no food, is most torrid of all.

■ *I'm one of those people who don't feel happy unless they're not really wanted. Where do you send masochists?*

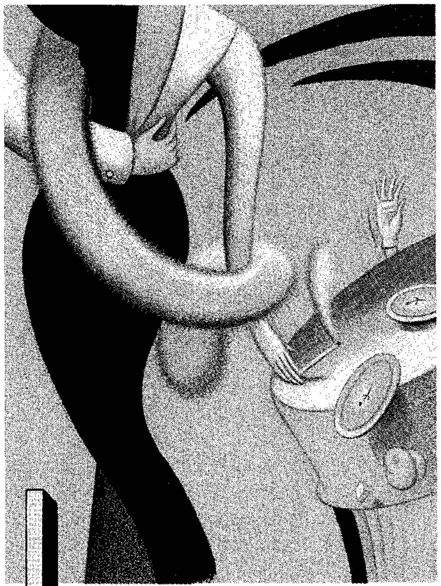
Mortimer's HAS THE FRANCHISE ON humiliation. Rush right over. Even if there's a sea of empty tables, not one of them is for you. Humble pie has no calories.

■ *Can I have romance and good food too?*

NO MATTER THE TIME OF DAY—IN the lavender streaks of sunset or daytime's dancing light or the rhinestone flashes of Manhattan after dark—the **River Café** is breathlessly romantic. Chef Charles Palmer's inventions can be fiercely complicated, but most everything tastes so good, you may not notice. **Brive,** with its warm burnished paneling and winsome motley of antiques, is as romantic as a small French inn. Though Bobby Pritsker's wit is a bit tamed since opening day, the food (except for desserts) is even better, sophisticated and delicious. Bare brick and hanging lanterns, fast-drip candles and starched lace curtains make **Erminia** cozy and quaintly romantic, at prices a cut or two closer to reality.

■ *I'm a fool for ribs.*

SO AM I. FOR ME, THE BEST are spiced with dynamite and served with candied sweets, black-eyed peas, and collard greens at **Sylvia's** in Harlem. But on deadline nights, I cruise down to **Wylie's** to pick up juicy beef ribs. And the smoked ribs at **Carolina** soothe the soul. I like **Bobby Rubino's** crisp baked pork ribs, too.



I WANT TO LOOK AT PRETTY PEOPLE. FOOD DOESN'T MATTER TO ME.

■ *We've both got the flu and are too weak to get out of bed. Help!*

QUICK, CALL **Fine & Schapiro** AND order a jar of rich and healing chicken in the pot. Toss out the mundane peas and carrots. Spill everything else into a porcelain bowl. Grab two spoons, and crawl back into bed. Force yourself to slurp a measure of that primordial chicken ooze. In no time, you'll both feel revived enough to nibble a drumstick. Soon, you may be strong enough to attack the matzo ball. If you're out of Fine & Schapiro's house-call range, try the **Carnegie Deli** in midtown or the **Second Avenue Kosher Deli,** which delivers all over Manhattan.

■ *Are there any typical little Villagey restaurants left?*

Erminia IS THE RUSTIC LITTLE TRATtoria that Hollywood programmed us to expect in Greenwich Village. Except it's uptown. The Sam Lopata funkiness of **La Bohême,** on Minetta Lane, is the Village grown sophisticated, and I send friends there for good soup, wonderful pizzas, gentle prices, and the warmest welcome.

■ *What else do you like in the Village?*

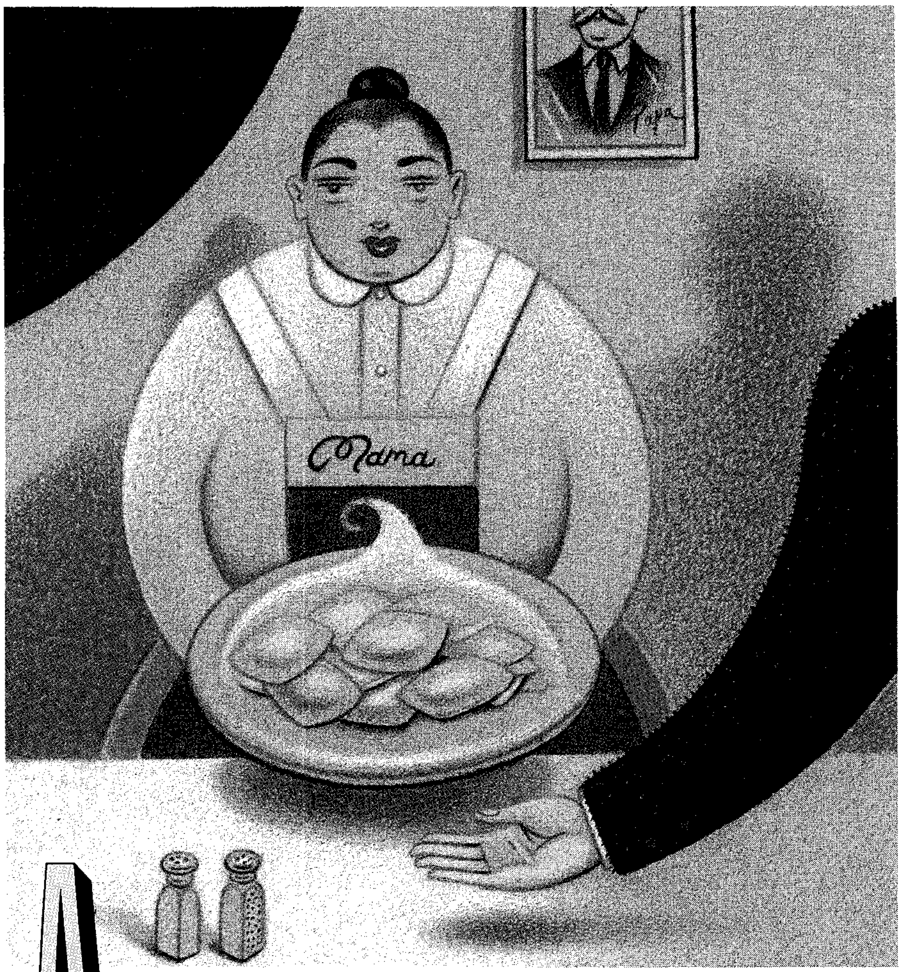
THE **Gotham Bar and Grill,** OF course. You'll find me at **Batons,** too. And though the fickle chiclettes seem to have deserted **Texarkana,** I'm happy in the rose-pink courtyard, nibbling pickled okra and splendid coleslaw, rediscovering the wonderful homemade sauces and my favorite fried chicken, and sharing an order of suckling pig with its powerful jalapeño–corn bread stuffing. Prices are high here—$30 for the first-rate thick cut of tenderloin charred from the grill—but the new menu adds budget-minded entrées, and most everything is infinitely shareable.

■ *What do you do when you're down and want a quick fix?*

USUALLY I BUY A PAIR OF RACY high-heeled shoes. When nothing but calories will do, I surrender to a double scoop of butterscotch praline at a Sedutto ice-cream parlor. But if a sympathetic rich friend is recruitable, we meet at **Petrossian** to share the "Royal Gourmet"—a ramekin each of beluga, osetra, and sevruga BB's with toast. There are cute little doodads here called teasers—roulades of sturgeon and smoked eel with wild mushrooms, tuffets of stuffed salmon, and lettuce-wrapped salmon roe—only $17 for two when penny-pinching. I like thick icy vodka with my caviar. And love afterward.

■ *How do you feel about Tex-Mex?*

UNCHARACTERISTICALLY BENEVOlent. My critical faculties turn to Jell-O at a Tex-Mex table. Taco chips are an incurable addiction. Salsa, too—the hotter the better. Perhaps it's the intoxicating margarita factor. And I don't care whether it's authentically Mexican or



ARE THERE ANY OLD-FASHIONED LITTLE MOM-AND-POP RESTAURANTS LEFT IN MANHATTAN?

not, I love **Cafe Marimba.** I admire Zarela Martínez's energy and chutzpa. Her stucco-and-tile hacienda with its primitive pottery and theatrical play of shadows may amplify noise, but it's designer Sam Lopata's most magnificent fantasy. The margaritas are lethal, and I love spicy red-snapper hash, grill-smoked salmon with chipotle mayonnaise, the fajitas, spit-roasted chicken, Zarela's sensational puddinglike breads, and her voluptuous cinnamon-accented desserts.

■ *Are there any wonderful little mom-and-pop restaurants left?*

WHEN POP DIED, GINA GIACALONE and her brood went home to Sicily, but the boys missed New York. So now they're back on Mulberry Street, at **Benito I,** a tiny storefront usually jammed for dinner, sometimes empty at lunch. The musk of garlic and oil curls through the kitchen window, where Mama has set platters of the daily specials—artichoke and eggplant, giant stuffed peppers, things crumbed, salty, boldly garlicked, to be napped with her fine tomato sauce. Name your favorite noodle, and Mama will sauce it. Eggplant parmigiana, cannelloni with a crusty melt of cheese and bits of sage, crisped chicken (a bit dry but tasty) and shards of garlic, sturdy little gnocchi, sometimes a mingling of sea creatures with celery, tender and sweet. Plastic doesn't work here. Take cash or a check. "If you don't have enough, you'll pay next time," son Michael offers.

Rao's is an old-fashioned family in delicious cahoots, too. Uncle Vincent and Aunt Anne cook everything to order. Nephew Frankie pulls up a red-vinyl chair and sits to "direct" your order. I could send you trailing off as far east as you can go on 114th Street for the fabled seafood salad, raisin-and-pine-nut-studded roasted red peppers, superlative veal milanese, and crispy fried chicken. But the eight fiercely sought tables get booked months in advance. So unless you can get a Rao's regular—Dick Schaap, Michael Korda, or Abby Hirsch of the matchmaking Godmothers—to let you tag along, perhaps you'd best forget it.

■ *Where do you go for real bistro food?*

GREAT BISTRO DISHES ARE IRRESISTIBLE at the great French restaurants: **Le Cirque's** bollito misto (a mildly Italianated pot-au-feu), André Soltner's Alsatian choucroute at **Lutèce, La Côte Basque**'s cassoulet. And the new **Provence,** on the edge of SoHo, is infinitely winning. The garlic is so intense in the eggplant "caviar" it tickles the tongue, but then most everything about Provence tickles—the gentle prices and the devotion of Michel Jean and his wife, Patricia, to the perfumes and savor of his Provençal home, the bright green olive oil, the humble cod brandade, and soupe de poissons so intense you can close your eyes and imagine sitting on the dock at Marseilles. **Quatorze** feels quite French, with its menu reminiscent of Brasserie Lipp's, its nifty French fries and crunchy lardon-confetti'd chicory in hot vinaigrette. Herb-flecked chicken is properly moist. Choucroute or a thick, crumb-mantled cassoulet satisfies, and if the wait for a table stretches too long, you can eat at the bar.

■ *Where do you eat on the Upper West Side?*

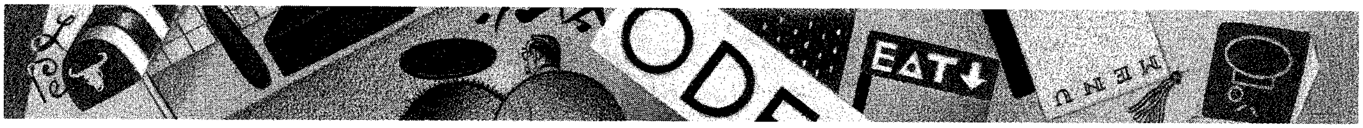
La Tablita HAS GREAT MARGARITAS and robust Argentinean grilled meats—sweetbreads, skirt steak, pork chops, and sausage. **Shun Lee** is a longtime haunt, as is **Cafe Luxembourg. Bud's,** frankly, is too expensive for my West Side standards, but I love it anyway. Some of the combinations seem lunatic, but most everything Jonathan Waxman invents tastes wonderful. Especially deep-fried squid, Smithfield ham with sweet-potato salad and quail eggs, rare grilled salmon with chili mayonnaise, egg poached in red wine on wild greens, a bracing bouillabaisse touched with saffron. Desserts have pizzazz, too, and oh, that almond brittle.

■ *What do you like in TriBeCa?*

THE **Odeon** NEVER CHANGES—ALWAYS crowded, the kitchen always reliable. **Montrachet** survives the debarking of its chef with the same sunny Roger Vergé–inspired fare. Great bread baked right on the premises is served warm and crusty or toasted and moist with garlic-spiked olive oil at the lively new trattoria **Barocco.** Winsome pastas, elegant fennel thins tossed with shards of parmigiana, excellent grills, and even desserts impress here. But the lighting is too dim. Take a votive candle.

■ *What's wonderful in SoHo?*

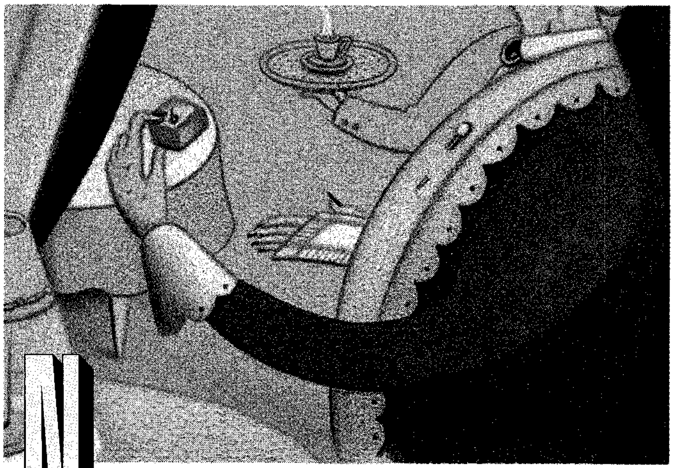
Provence. Greene Street. THE **Soho Kitchen and Bar.** And **Chanterelle.** Matinee-idol chefs jet-hop the globe taking bows, but talented David Waltuck tends to business—the fine-dining distinction of Chanterelle. How me-



ticulous. How civilized. The paucity of tables, the blossoms unfurled against the back wall but not on your table, the bare walls . . . a personal statement. Confidence grown, Karen Waltuck is utterly in control, unflappable and charming. No point in moaning that the six-course tasting costs $73 now, a sane three-course dinner, $58—such madness is citywide. I love Chanterelle. Dining is an event, cause or setting for celebration, from tonight's first offering of crisp fried calamari and caviar on buttered rounds of black bread. Wild-mushroom ravioli are overwhelmed by a shower of white truffle (if ravioli must be overwhelmed, what better way?). Cranberry-garnished foie gras is seared to a rosy finish. Squab with bacon-studded cabbage, fresh venison au poivre, lamb perfumed with basil, a treasury of cheeses, wonderful ice creams, delightful confectionery—everything is impeccable.

■ *It would be fun to take my folks someplace they used to take me when I was growing up.*

YOUR CHILDHOOD MEMORIES are shellacked and intact at the **Grotta Azzurra.** "It's the same owner since 1908," a waiter assures us. And the same garlic-zonked red sauces. Little Italy is a carnival on weekends, and there may be lines down the Grotta's marble steps. But we manage to find off-hours when the staff in their fifties prom-blue tuxedo jackets seem anachronistically amiable. "Do you want your garlic whole or in pieces?" the waiter asks. "If you don't like this wine, I'll drink it myself," another offers. Bobby Rydell, Bobby Darin, Danny Thomas, and Kaye Ballard and her poodle smile approval—forever young in glossy black and white. Having done your Fulbright in Florence and shared that wild summer in Roma with the *principessa,* you no longer consider this rough, homey, sometimes overcooked fare quite the exotic wonderment it once seemed. Still, Grotta Azzurra is a landmark preserved—no plastic recognized. Steamed clams in red sauce and the gummy little gnocchi satisfy, and lobster fra diavolo, a special, is delicious—tender, just-cooked, in a zesty sauce. Crisp dark chicken is studded with garlic, heady from swizzles of oil and vinegar. The same cannoli you loved when you were twelve is as creamy as ever, and the cheesecake has that hint of perfume you'll never forget.



NAME A PLACE THAT WOULD PLEASE A BELOVED ELDERLY RELATIVE.

■ *Where do you go for Chinese food?*

EAST OR WEST, THE RESTAURANTS you favor will favor you. Years ago, when I compiled *New York's* Chinese-restaurant handbook, I became intimate with every mu-shu pork in town. Happily, in recent years I cling to my favorites, where I am known and cosseted. Muffled in stunning midnight velour, with virtually soundproof booths, red-eyed parchment monkeys, and an enthusiasm of wiggling dragons, **Shun Lee** (west) is in a renaissance. Shun Lee classics—TNT-peppered cold appetizers, superlative hot-and-sour soup, giant prawns in a swamp of black-bean sauce, my favorite salty tea-smoked duck with scallion pancake—hobnob with seasonal pleasures, softshell crab or a tenderness of salmon, and homelier exotica, like long-simmered pig's knuckle, Shanghai-style, and duck-liver sausage with leek. A dim sum cart makes the rounds in Michael Tong's spiffy new **Shun Lee Cafe,** a staccato of black-and-white stylishness. Street food is the theme, at prices less lofty than at Shun Lee proper. Try steaming, restorative congee, sea-kissed hot-and-sour soup, coriander-scented minced bean curd and 1,000-year-old egg, pressed duck, and splendid scallion-tossed tripe.

Crosstown, in the clever spotlit drama of David Keh's **Auntie Yuan,** the kitchen does tastings, so even if you're only two, you can share a banquet. Best in the parade of roast-duck salad, bean-sprout rolls, pheasant with shiitake, and steamed salmon with black beans are a peppery-sour fish soup, fine orange beef, and Taiwanese rice with the soy perfume of the wok. **Pig Heaven** is partly my fault, and not for a moment do I regret it. "No one does pork like this or just wonderful bean curd," I complained to David Keh, our guide on a trencherman's tour of China, Hong Kong, and Taipei. Months later, Sam Lopata's wondrously silly pink pigs were dancing in the *faux*-barnyard whimsy of Pig Heaven. Forgive me, but I think the pig's ear is delicious, and the roast pork sensational. Inconsistency does rule. From time to time, suckling pig is a strikeout. But turnip cakes, scallion pancake, and the "three-glass chicken" are always winners. The range of bean-curd possibilities is a joy. And I salute the courage it took to bring praline mousse to Pig Heaven, even under the *nom de cuisine* Peking snow ball. Only the pigheaded could object.

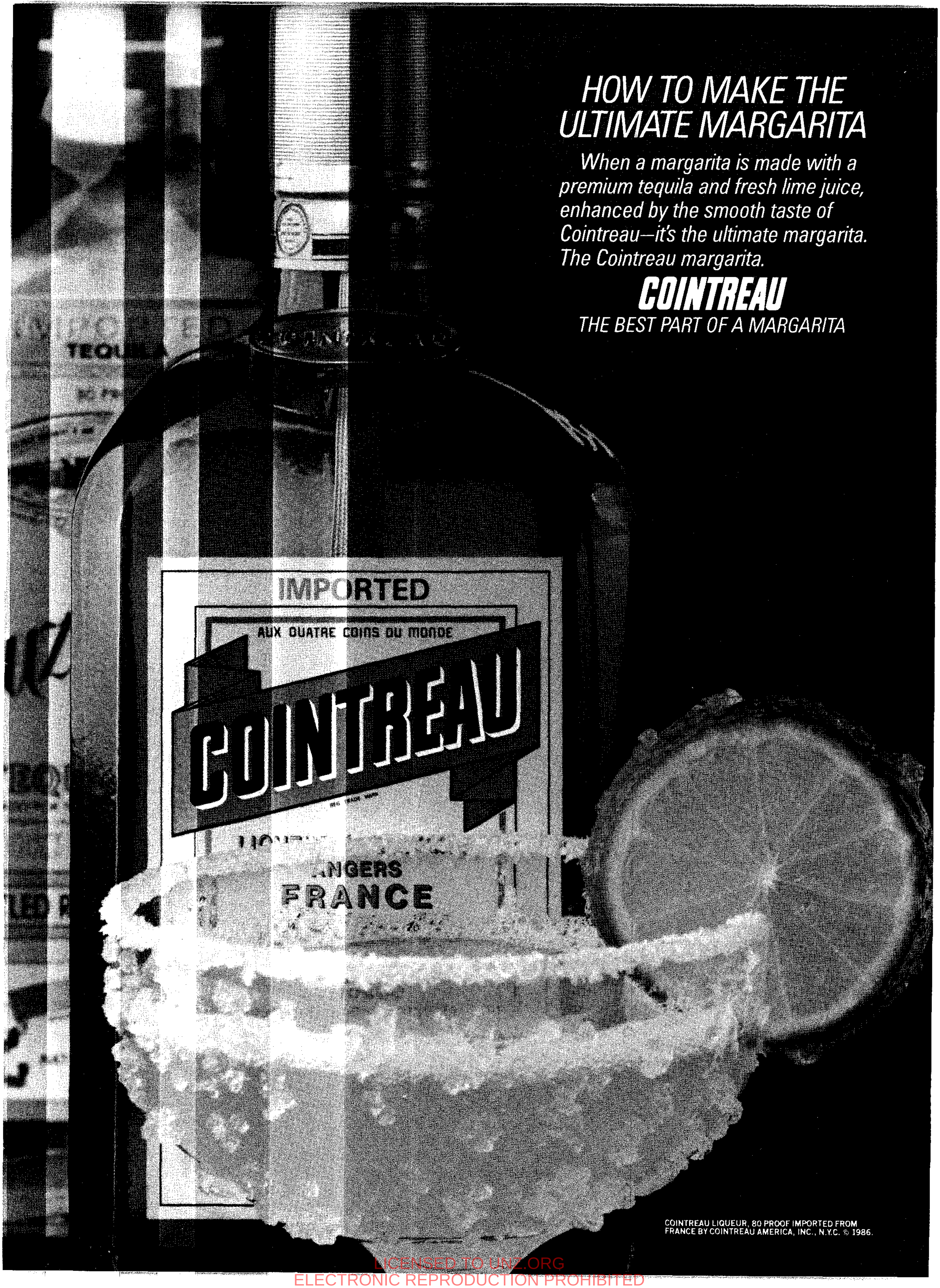
■ *Where would you take an elderly relative?*

YOUR ELDERLY RELATIVE sounds frail and sheltered. Perhaps you're looking for the **Edwardian Room** at the Plaza, sedate and proper (and the food is barely salted). The **Maurice** is genteel, too, but the food is wonderful. And the **Café des Artistes** is happily civilized. A venerable carnivore could be content at **Adam's Rib** in the Volney—a juicy prime rib comes with baked potato, Yorkshire pudding, grilled mushrooms, and a Caesar salad of sorts. If your elderly kin is a spry anthropologist or a dirty old man, stalk the action. Show him pretty young things (page 24).

■ *Are you a sushi-lover?*

FOR ME, SUSHI IS ALMOST A FAITH. And I feel seriously religious whenever I sit in the tell-all wattage of **Takesushi**'s sushi bar, where the rice is warm and moist, the seaweed wrappers toasted, and the chef's artistry awesome. It's impossible to be anonymous in my favorite restaurants, but here, I am just another pilgrim, unabashedly thrilled by petals of fluke-fin and the sweetness of fat sea urchin tickling the brain with intimations of the sea. The sushi bar of **Mitsukoshi** is guaranteed satori, too. **Sushizen** brings well-crafted grazing to the theater district. And **Hasaki** is a small, lively oasis for shimmering and artful sushi just minutes from the Public Theater.

■ *Where can an unruly bunch of us from the office go to celebrate a*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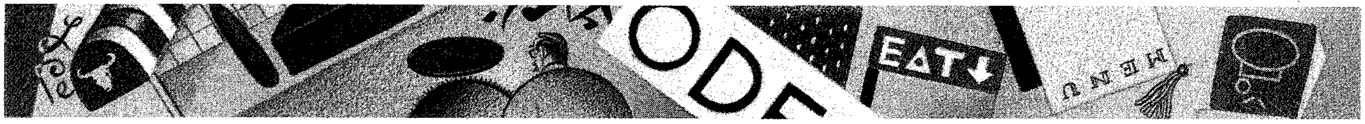


birthday or a promotion and eat well too?

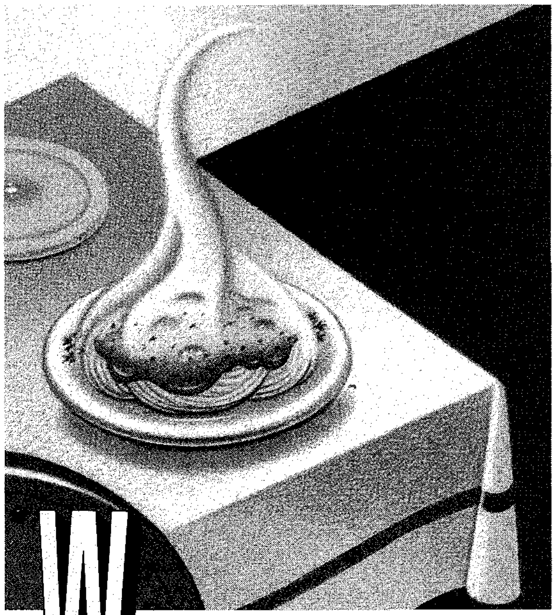
WITH ITS UNIQUE SOARING space, sophisticated chiaroscuro, and the elegant hand of Stefan Kopf at the stove, **Greene Street** is great for parties. To salute a new account or an expected heir or the National Book Award, order Felipe Rojas-Lombardi's sublime suckling pig at the **Ballroom.** Start with his famous tapas—snails and clove-touched red beans, zesty octopus, delicious stuffed squid, and grilled rounds of chorizo and blood sausage—then sing along with the strolling musicians. The **Gotham** welcomes celebrations, big or small, reserving the balcony for revelers. **Lutèce** has a private dining room for 24—perfection, especially if your company's paying the bill. (For a rundown on private rooms, call *New York*'s Information Service.) Guests are still raving about my birthday dinner for 28 at **Sylvia's** in Harlem, where amiable customers are always too immersed in gluttony to mind table-hopping, boozy toasts, or flashing cameras.

■ *Besides Le Bernardin, where do you go for seafood?*

FOR FINNY THINGS PURE, MESquite-grilled, or gussied up, **John Clancy's** in the Village is masterly and caring. Less-taxing tariffs and an Oriental touch are the hallmarks of **Janice's Fish Place.** But for guaranteed bliss, there's nothing quite like the **Oyster Bar** at Grand Central with someone you adore. Time it for just about 2 P.M., when the noon-hour frenzy slackens. Perch close to the shuckers and ask for one of each oyster. The waiter tells you what's what clockwise on a bed of ice and still quivering—Apalachicolas, Belons from Maine, bluepoints, Bristols and boxes, Chincoteagues, Cotuits, Malpeques, Wellfleets, and Westcott Bay petites. Spoon sea-urchin roe from its spiny house as you watch the chef blending your clam pan roast in his silver tipping bowl. A dash of Worcestershire, paprika, half-and-half, an island of toast, then a cuddle of plump cherrystones warmed by the steam of the brew. A taste of paradise. There is something here—the stately cream-and-ivory sheen of Guastavino's tile arches, the odd hour, an oyster conspiracy—that makes the moment seem deliciously stolen.

■ *Where do you go for pasta?*

WHEN THE FIRST WHITE TRUFfles from Italy hit town, I head for **Le Cirque,** because no one tosses away thunderstorms of that costly earthiness on fettuccine quite the way Sirio Maccioni does. A pasta that haunts me is the homemade tonnarelli, thin ribbons of noodle wildly enriched with mascarpone and a blizzard of white truffle, at **Bravo Gianni. Contrapunto** has an irresistible pasta fixation—24 in all, classical, whimsical, improvisational. Plump green tortelloni at **Barocco** is my newest obsession. Everything **Georgine Carmella** does with pasta invariably pleases. The Lattanzi family at both **Trastevere** and **Trastevere 84** not only understands the miracle of vegetables, it creates magic with pasta too. And I can't remember a pasta at the **Gotham Bar and Grill** I didn't love. The elegant pastas at **Jams** are equally thrilling.



WHERE DO YOU INDULGE YOUR PASTA MANIA?

■ *Where would you take friends from California or Texas?*

THERE'S NOTHING QUITE LIKE **Chez Louis** anywhere. After all those salads—the jícama and nasturtiums and nearly invisible miniature vegetables—Californians might love being unleashed in front of half a steer and some unadulterated foie gras. The **Côte Basque** is unique, too. For me, there is always the ghost of the great tyrannical restaurateur Henri Soulé, who created La Côte Basque so "a man could take his wife to Le Pavillon and have somewhere to take his mistress." (Mistresses mostly pay their own way these days, alas.) Chef-patron Jean-Jacques Rachou does his own rococo magic—a lot of dazzle for the money—and the trompe l'oeil windows looking out on St. Jean-de-Luz make everyone look more beautiful. If it's a first visit to New York, I take out-of-towners to **Windows on the World,** where the more straightforward entrées are apt to please, the cellar is legendary, and the wraparound horizon is dizzying. Give everyone earplugs and take them to **America.** It's 10,000 square feet of ruckus and madness with a menu that spans the decades and covers the globe from peanut-butter fluffernutters and Buffalo chicken wings to sushi and fajitas. And the design is sheer genius. Take your Californians and Texans to the Equitable building to see the giant Lichtenstein, the rescued Benton, the cozy outpost of the Whitney Museum, and then—even if it's only for a drink—to **Palio.** It's an extraordinary shock—the impact of riotous reds and oranges in Sandro Chia's 128-foot mural of Siena's wild and reckless horse race that frames Palio's handsome bar. If you've reserved for lunch, take the elevator upstairs. See what $6 million will buy . . . perhaps New York's most beautiful restaurant, extraordinary setting for the sophisticated notions of chef Andrea da Merano. Not everything works, but if fate is kind, lunch can be sublime.

■ *My friends from out of town want a typical New York restaurant.*

THERE ARE MANY NEW YORK accents. Consider the **Carnegie Deli** . . . bright, noisy, crowded, with a staff that's gone before you finish your sentence and knows better than your analyst what's good for you. **Le Cirque** could not be more New York, with its blondined ladies-who-lunch, its peppering of rich old men and their glamorous lacquered wives at dinner. "They're asking $100 million for the Beverly Hills Hotel," says the man on my right. "Let's offer them 50." And on my left, a legendary richling instructs his companions to "do what I do. Every morning, I get up and ask myself, 'How can I make the most money today?' " It's funnier than Neil Simon. **Elaine's** is down-home New York. **Peter Luger** is hungry New York. The **Four Seasons** distills New York in essence . . . awesome, intimidating, intimate. How many waves can you collect from its power lunchers? You *have* arrived. ■

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THE SHOCK OF THE HUGHES

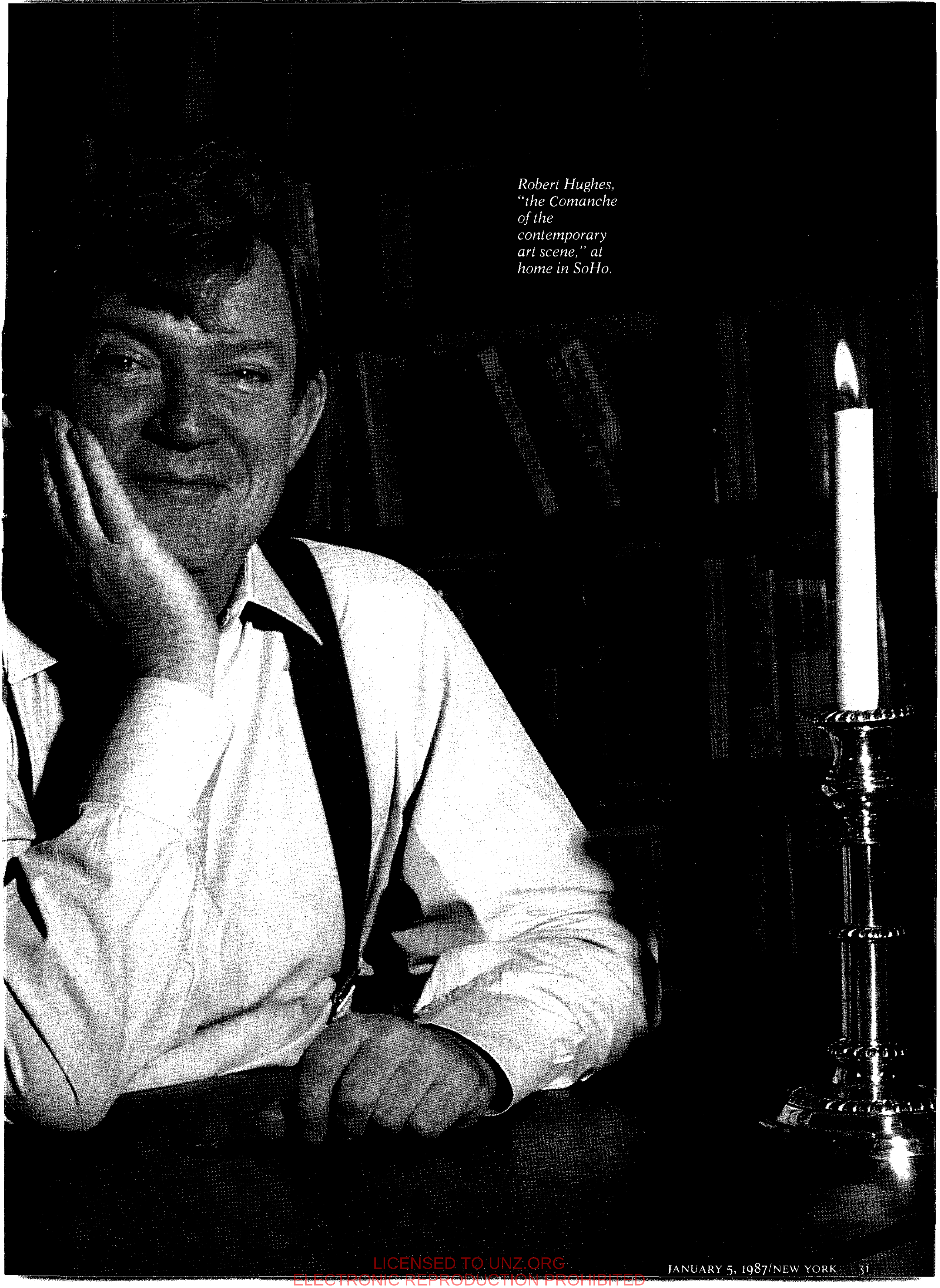
THE ART CRITIC RETURNS TO HIS KANGAROOTS

BY RHODA KOENIG

If you thought of "modern art" as a perplexing jumble of spots, lines, and females who looked like anguished cello cases, you were in for a surprise when, six years ago, you switched on *The Shock of the New.* And if your mental portrait of an art critic was a weedy, cringing little man whispering words like "plangent" and "impasto," you were in for a further surprise with your first look at Robert Hughes. For eight weeks, the brawny, ebullient Australian swaggered through the museums of the world and past such landmarks of modernism as the Eiffel Tower, the lunatic asylum where van Gogh was confined, the lily pond at Giverny, and the tacky towers of Brasília (he gazed on them and pronounced, "The Utopian buck stops here"). All the while, he exhorted, harangued, and provoked his audience, educating them with an erudite, wisecracking spiel and conveying his passion for art that could "close the gap between you and everything that is not you, and thus pass from feeling to meaning."

Hughes expanded the TV scripts into a book of the same title; it won reviews that glowed like a Matisse (Kay Larson: "His ability to entertain both sides of an argument and come down on the right one makes him the most incisive journalist-critic now writing. Add to that an uncanny ability to crawl under the skin of an artwork, to hear the beating heart of it.") His new book, *The Fatal Shore,* is a study of the founding of Australia as a penal colony, a work that has won praise from Susan Sontag ("a story . . . as vivid, large-scale, and appalling as anything by Dickens or Solzhenitsyn") and Gore Vidal ("Hughes combines the narrative skills of the authors of *Mutiny on the Bounty* with the sharp eye of a de Tocqueville"). In

PHOTOGRAPH BY LOUIS PSIHOYOS



Robert Hughes, "the Comanche of the contemporary art scene," at home in SoHo.

HUGHES LOVES TO FLAY FASHIONABLE SOHO-ITES, WHOM HE REGARDS AS A STACKED DECK OF FOOLS AND KNAVES.

talking of his venture into history, Hughes is serious but not reverent. His private title for the book: "Kangaroots."

Since 1970, Hughes has been the art critic of *Time.* From its Rockefeller Center building ("a totally undistinguished piece of work"), Hughes ranges the globe ("I'm like Cherubino—flutter, flutter"), covering shows in Canberra, Chicago, Paris, or Venice, or delivering lectures to the well-heeled who want to put something under their coiffures. Hughes has also written on other subjects for the magazine—he was the logical choice to review *The Thorn Birds* when it was made into a mini-series ("ten hours long and slow as a stunned mullet") with his cousin Bryan Brown ("Did you know," Hughes says proudly, "that he's Nancy Reagan's favorite actor?").

As well as a serious historian and critic, Hughes is known as the merry prankster of SoHo, "the Comanche of the contemporary art scene," as one dealer (in nineteenth-century art) approvingly describes him. Hughes delights in flaying the fashionable painters, dealers, and collectors, whom he regards as a stacked deck of fools and knaves. In "The Sohoiad," a satire in heroic couplets published in *The New York Review of Books,* he characterized the veteran dealer Leo Castelli as "A dancing-master of the passing rage, / The victim, not Petronius, of his age, / While, as collectors smirk and critics gape, / He leads them as the *Organ* leads the *Ape.*" In *Vanity Fair,* he returned to the seventeenth century, this time in prose, for a satire called "The Last Brunch," with art-world figures as the Apostles. "Even the poorest of poore *Connoisseurs* of that age vaunted they could tell *Salle* from his rival *Schnabel* most directly; one was fat and could not draw, the other thin and could not trace." Arnold Glimcher, the president of the Pace Gallery, foamed and spluttered over that piece for some time; Hughes depicted him as a pharisee.

Hughes has never been party to the ladies'-and-gentlemen's agreement that critics do not criticize one another. In a review of *The Revenge of the Philistines,* Hughes not only savaged the *New Criterion* editor, Hilton Kramer ("There are the Kramer vendettas, during which the mask of Johnsonian weight slips and reveals a *yenta*"), but went out of his way to lob a few grenades at the New York *Times* critic, John Russell ("There was more piss and vinegar in Mimi Sheraton's food columns for the *Times* than in Russell's art criticism"). When the Mitchell foundation awarded Russell a prize for his criticism, Hughes remarked, "I didn't know they gave this award posthumously."

His style combines appetite and invective, worldliness and idealism, scholarship and sensuality.

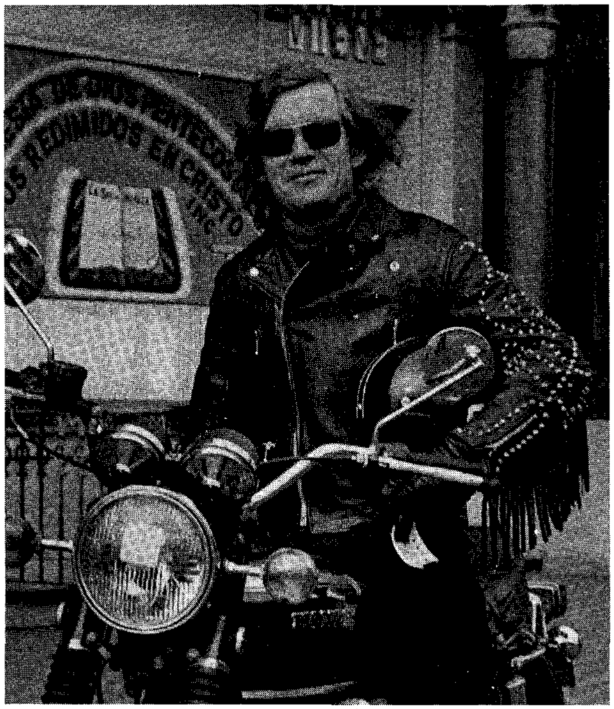
IN RIO FOR "THE SHOCK OF THE NEW," 1978.

HUGHES'S PROSE STYLE IS AN EXHILARATING COMBINATION of appetite and invective, worldliness and idealism, scholarship and sensuality. Structurally, it's a grid of robust, zippy sentences, studded, cabochonlike, with words like "oneiric," "macaronic," and "bodhisattva." (Hughes speaks Italian, French, and "kitchen German," and can throw the odd Yiddish word about—though he will make the common *goyish* mistake of confusing *meshugge* with *meshuggeneh.*) His pieces often contain gossip and speculation—on the motives of curator and audience, on how a critic's review was affected by whom the artist was sleeping with. Hughes excels at description and demolition. He characterized Caravaggio's youths, for instance, as "overripe, peachy bits of rough trade, with yearning mouths and hair like black ice cream" and said the lion in *The Sleeping Gypsy* had "one unwinking yellow eye and a tail stiffly outstretched, its tip erect as though charged with static electricity, quivering like Rousseau's own paintbrush" under "the swollen, white Méliès moon." Hughes can be startlingly open and direct; it's hard to think of another critic who would write (apropos of Picasso's paintings of Marie-Thérèse Walter), "There can sometimes be a point in the first few months of an affair when one's new lover fills the whole screen, and all physical sensations are modulated through, or have parallels in, the feeling of making love to her.... In the paintings her body is re-formed, not so much as a structure of flesh and bone but as a series of orifices, looped together by that sinuous line: tender, composed, swollen, moist, and abandoned."

This ripe, juicy appreciation is matched by Hughes's earthy contempt for what is phony, foolish, or not up to standard. "He is a gentleman and a taunter," says his friend Robert Motherwell, and Hughes's put-downs are memorable indeed. Never a fan of minimalism, he called the French pavilion at the last Venice Biennale "a Platonic Gucci concession in which the leather has vanished and only the stripes remain"; noting that Carl André's row of bricks at the Tate claimed to have "the density and singularity of things in the real world," he said it was popular with "those who only visited that world from time to time." Hughes's most famous bit of reputation-shredding was his 1982 pan of Julian Schnabel, in which he called the painter's work "callow and solemn, a Macy's parade of expressionist bric-a-brac," and concluded that if this sort of rubbish was taken for high art, "next, we shall see Pia Zadora as Antigone." When Hughes reviewed the "Treasure Houses of Britain" show, he admired the sumptuous objects but asked, "Surely by now, an American museum can admit that a few of these paragons were educated brutes with Titians, like a few of their modern counterparts? Or that their ideology of cultural property was underwritten by their power to hang men for poaching a stag or breaking down an ornamental shrub?"

While Hughes is admired by other critics for his fearlessness and good humor, some of them find his approach too splashy, too lacking in theory. (Hughes cheerfully acknowledges this: "I had a semiologist interview me the other day. I think I was a disappointment to him because I had such a weak grasp of ideas.") "He's a great popularizer and summarizer," says one critic, "but he rarely looks at the art—he judges it on a literary basis, not reacting to the art itself but to the literature around it. Hughes can't understand the philosophical backdrop of the modernist dialogue. In *The Shock of the New,* he took a body of doctrine and mushed it around—he didn't break any new ground. He can do riffs with a literary background that no one else in the art world has, but a real critic has more than mere erudition." Other critics note that Hughes's heartiness has in it elements of the old fogey and the philistine. They cite his dismissive contempt for much of the postmodernist art he covers, a feeling Hughes takes no pains to disguise. Writing of "the marginality and ham-fistedness of most of what passes for major painting" today, he said, "A hundred years ago you had brilliant painters and dumb museums; today the reverse." Kirk Varnedoe of the Museum of Modern Art, while praising Hughes's vigor and accessibility, says, "He's so much agin so much of what is happening now. His energy is too much poured into negative thinking." Clement Greenberg, perhaps the most eminent art critic in America ("No, no, just an older one," he demurred gently), said of Hughes, "I think he writes damn well, but I don't take him seriously." Why was that? "I think," said Greenberg, whom one could hear picking his words with excruciating precision, "he's got a bad eye."

When asked to become the *Time* critic, he wanted to know, "Will they mind about my bike?"



WITH HONDA, 1971.

HUGHES IN PERSON IS LITTLE DIFFERENT FROM HIS persona on the page. A recent conversation included Latin tags, Australian slang, quotations from Marlowe and Swinburne (thrown in as if they were the latest dish), and such words as "indurated," "transhumance," and "algolagnia." There is also the occasional four- or five-letter word to spice up the stew, songs, imitations, anecdotes, and a general air of welcome-to-the-party. This robust charm has made him a favorite in social as well as academic circles—he has several times been a guest at Brooke Astor's table and a visitor to the Earl of Warwick's home in the Bahamas. Friends testify to his extraordinary generosity, but some indicate that his normally sunny manner can turn sullen if his everything-I-have-is-yours attitude isn't met with a similarly heedless reciprocity. While he can be astonishingly frank, reeling off intimate facts about himself to a mere acquaintance, one feels this has the quality of an aggressive defensiveness, a shield against true vulnerability. When asked which painting he sees himself as, Hughes answered, "A Dürer. One of those flint-faced Nuremberg bourgeois with mad eyes."

If the madness in Hughes will out, it does so in his forays with rod and gun. He owns a fishing boat, a Mako 25, and will often set out from his Shelter Island home in the company of such writer friends as Alexander Cockburn and Peter Matthiessen. Sometimes he ventures farther offshore, to the Caribbean, in search of larger prey. Fishing buddies recall the two Hugheses—the fastidious one who comes on board with his Japanese horseradish and set of sushi knives and the one who "gleefully bashes out the brains of a barracuda with a baseball bat." Hughes also goes duck-hunting and likes "pranging the odd quail. One of the great pleasures of my life is killing innocent—not *furry*—animals. I don't shoot deer. But I think it's legitimate to kill an animal as long as it's of the size you can consume at one sitting." This principle extends even to unplanned acts of mayhem against the dumb chums. When Hughes's first marriage broke up, his wife took their son with her but left the boy's pet angora rabbit behind. Hughes woke up one morning "in a state of acute melancholia" to find that the rabbit had not only shared his bed but extravagantly misbehaved. "So, in a gesture whose psychological reasons I dare say would not be hard to disentangle, I gave it a rabbit punch. Then I thought, Well, this is a perfectly good rabbit, you can't waste it. So I skinned it, as I'd been taught to do as a child, and made it into a pâté. And very good it was."

"You didn't roast it on a spit?"

"Nah. There's not much meat on an angora."

THERE IS MEAT—AND BLOOD—APLENTY IN *The Fatal Shore,* a great, tragic tale of man's inhumanity that began as an enlightened social experiment. In the late eighteenth century, the English government decided to cope with the rapidly rising crime rate by excising the cancerous criminal element from the body politic. In 1788, the first of what would become a shipment of 160,000 men, women, and children (yes, children—an eleven-year-old was transported for seven years for stealing some ribbon and a pair of stockings) set sail for the world's darkest continent. "If they had been told they were off to the moon, the sense of loss, deracination and fear could hardly have been worse—at least one could see the moon from England, which could not be said for Botany Bay." In the new world, a sprawling Eden, rich with jasmine and hibiscus blos-

Photograph by David Gahr.

THE FATAL SHORE IS A MEATY—AND BLOODY—HISTORY OF COLONIAL AUSTRALIA, REMINISCENT OF SWIFT AND POE.

soms, became the setting for a society divided into two classes, master and slave. The horrors of colonial Australia are written in such stark prison records as "100 lashes: Singing a Song; 100 lashes: Smiling while on the Chain."

The chain and the lash are recurrent images in *The Fatal Shore*. "It's the dark side of Bob that I always thought was there," says a friend, "underneath all that ho-ho-ho." Though one of its chapters, on the criminals of eighteenth-century London, is very Hogarth and Gay, a bouncy, zestful account of fences and cutpurses and condemned men dressed in white suits and ribbons, the book as a whole is more reminiscent of Swift and Poe; it's masterfully written and gripping throughout, but awash in brutality. Although Hughes notes that most convicts, after serving their terms, became free men and women, and prospered in a land where labor was dear, his interests and sympathies clearly lie with "those who sinned and sinned again"—the men who would not be reformed, and for whom new and more dire forms of punishment had to be invented. The stories from *The Fatal Shore* that stay with the reader are those of the prototype gulags, Norfolk Island and Van Diemen's Land, where men were flogged until their shoes filled with blood, where they were fed snakes and garbage and "their turds were inspected for undigested kernels of stolen corn," where one man would kill another who had agreed to be his victim so that their mates could have a brief respite by going as witnesses to the trial in Sydney. Hughes writes of the fearsome voyages made by sick, starving convicts who kept a comrade's death secret for a week so they could eat his ration, of women forced to strip naked and auctioned as slaves, at first for ten pounds, then resold, as a contemporary account read, "for a gallon or two of rum until they were in such a Condition as to be of little or no further use." The nature of the book, Hughes's friend John Richardson says, reflects his attraction to "deep-end people, to extreme situations and cases." I told Hughes that I admired his book very much, but did there have to be quite so much flogging?

"Ah, well, y'see, darling," he said, "that was for the English market. We wanted to do well in the Christmas trade."

THOUGH AUSTRALIA NOW HAS A FIRST FLEET SOCIety, full of "*bons* bourgeois trying to prove that there was a horse thief or mugger in the family tree," Robert Studley Forrest Hughes can't lay claim to anything so chic in the way of ancestors. "My great-great-whatever-it-was-grandfather, John, came out of a bog in county Roscommon in 1837." He was a settler who emigrated of his own free will, "more of a cop than a con, though I don't doubt that he did some pretty disreputable things in his time—at least, to judge by the sanctimony of his descendants." The villain of the family, by Hughes's lights, is his great-grandfather. "We were very rich, land-rich, in the 1890s, and then my great-grandfather gave the family home on Sydney Harbor—a very handsome 1850s mansion with a whole bunch of foreshore attached to it, which would now be worth incalculable millions—to the Catholic church. He had some strange affection for the Sisters of the Sacré Coeur. Like the guy who brought in the first rabbits, he imported the Sisters into Australia, and they became this plague which denuded our family of its rightful possessions."

By the time Hughes was born, in 1938, the law was a family tradition. His two brothers are attorneys, and one was the attorney general of Australia. So was the Jesuit boarding school, where he became a star pupil—partly through fear. "It wasn't by any means Dotheboys Hall, but it was a pretty severe place, with quite a lot of corporal punishment. They used to hand out fours and sixes with the strap with considerable abandon." He no longer practices his religion but hasn't scrapped it altogether: "It's that Irish thing—you go around beating your chest and saying, 'Thank God I'm an agnostic.' "

When Hughes entered the University of Sydney, he intended to study law, but he was "a pretty refined number," as his classmate Clive James recalls. (He appears in James's *Unreliable Memoirs* as "the most artistic-looking young man I had ever seen . . . all pale suede and corduroy," wearing a floor-length scarf and "smoking a cigarette about two feet long.") Despite appearances, he failed the required arts course—"something a moderately intelligent possum could have passed. After all those years with the Jesuits, with the bloke standing over you with the strap if you didn't work—suddenly, when there was no one to punish you for not working, I *didn't* work, and spent all my time on university journalism." He was also introduced to the first art that really excited him, the work of the Surrealists.

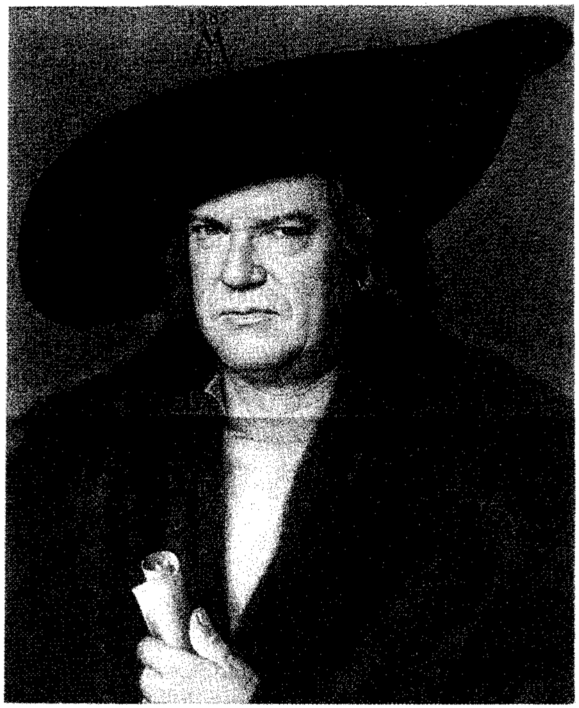
"All kids get off on Surrealism, because it's about revolt, the overthrow of authority, the realm of the subconscious. Above all, it's about sexual freedom, which is what you want when you're that age—certainly what *I* most wanted. If you'd shown me a Turner then, I wouldn't have known how to read it, but I could see what was going on in an Ernst or a Tanguy. There's a wonderful passage in Leonardo's notebooks where he talks about a dream where he sees this cavern in front of him—presumably it's related to his desire to do something or other with his mother—but he sees this cavern and talks about being possessed by the desire to follow this opening to the end and see what marvelous things lay inside it. I remember thinking that was what modern art was about."

For a time, Hughes thought he would be a painter—he sold some works in "1949–1950 Bill de Kooning" style—but soon realized that his strength lay in writing. At any rate, he had to leave home. "There isn't such a great urge toward expatriation now, but when I was a kid, the only way that you could win your spurs as a writer or painter was by going to England." Hughes had made his first trip there at 21, when he fell in love with the local news-agent's daughter, who had become a little swan with the Royal Ballet. "That was a big fiasco, but at least it got me out for a while, so I went around and did *The Sorrows of Young Werther*." In 1963, he returned to London, where he did pieces for the *Observer* and the *Sunday Times*, made documentaries on Rubens, Bernini, and Caravaggio, among others, for the BBC, and wrote two books, *The Art of Australia* and *Heaven and Hell in Western Art*. The latter was published by George Weidenfeld, who discovered Hughes when Kenneth Clark told him Hughes was the most brilliant young critic he knew. For years, Hughes owed Weidenfeld another book, on Leonardo, but though Lord George had him tracked through half the pubs in London, Hughes never delivered a line. Eventually, Weidenfeld turned to the lawyers, and things got a bit sticky before a settlement was reached. The two men came face-to-face much later, at a party in New York, and the outraged Hughes could only splutter like a duck. "Dear boy," purred Weidenfeld, "we seem to have had a little rupture." He went on: "Please regard it as a misguided attempt at intimacy."

In London, Hughes married another Australian expatriate and produced his only child, Danton, now a sophomore at Sarah Lawrence. The sixties there was a gaudily insane period, and Hughes, roaring through it on his motorcycle in a jacket appliquéd with U.S. flags, was, as a friend fondly recalls, "a real larrikin—the wild colonial boy." "Ah, yes, the sixties," Hughes says. "Instead of stupefying yourself with beer, you'd stupefy yourself with hash, which was altogether more advanced." At one point, the Living Theater was camping out in his house—"You'd get up in the morning, and there would be some character boiling up his morning fix on the stove. My ex-wife finally ran away with them—the raggle-taggle gypsies-o. You look back on that time, thinking, How on earth did I ever survive all that nonsense, and congratulate yourself, but the truth is, your work didn't survive it. I didn't write a serious line, practically, in the last three or four years I was in London because of all that sixties horseshit. Still, there *were* people doing serious work then. There's a tendency of some people, like the dreaded Hilton Kramer, to carry on as if nothing came out of the sixties. That's just pretentious balderdash."

At the end of the decade, his work came to the attention of Henry Grunwald, the chief editor of *Time*. A reporter in the London bureau was asked to sound him out, and invited him to lunch at the Gay Hussar, a spot favored by cabinet ministers and literary grandees. Hughes appeared with dirty-blond hair down to his shoulders and had two questions: Would I have to cut my hair? and Would they mind about my bike? "I told him," says the writer, " 'Not only will they not mind, but you'll be cherished for it.' " The man turned out to be a true prophet. Hughes's haberdashery is more sober now—the only touch of bohemianism the cranberry-colored lace-up boots beneath his conservative suit—and the motorcycle is long gone, but he is still rampaging through the halls of *Time*, bullyragging the editors for their intellectual slovenliness, their craven obedience to fashion. The more he expostulates, the more they chuckle and clap him on the back and invite him to lunch. Last summer, when *Time* ran a silly-season cover on Andrew Wyeth's "Helga" portraits, Hughes circulated a parody in which characters like Thomas P. F. Grovel of the Metropolitan and Carter Browne-Nose of the National Gallery twitter over the newly discovered hoard of Wyeth paintings of his prize pig, Virtuosa of Blandings. " 'Shoot, I dunno,' " says the Wyeth of the parody when asked to explain his *oeuvre*, "tugging boyishly at the cross-straps on his faded Missoni overalls. 'It's not for us artists to talk about our art. That's up to you intellectuals, as long as you put it on the cover where folk can judge it for themselves.' " Not only was Henry Grunwald amused, but "I liked it so much I wanted to print it in *Time* as an essay, but cooler heads prevailed." It wasn't the first time, though, that Hughes had tweaked his patron. One evening, he was waiting for the elevator when the door opened to reveal the short, portly editor and Henry Kissinger. "Ah!" cried Hughes. "If it isn't Tweedledum and Tweedledee!"

He sees himself as a character in a Dürer, "one of those flint-faced bourgeois with mad eyes."



AFTER "PORTRAIT OF AN UNKNOWN MAN."

HUGHES AND HIS WIFE, VICTORIA, WHOM HE MARRIED in 1981, live in the heart of the heart of SoHo, in a loft he bought by selling a Frank Stella. Victoria was in the framing business but does not work now. "Tending to Bob," says a friend, "is in itself a small industry." A large orange Lee Krasner hangs over the chocolate-and-peach-striped sofa, some Goya prints alongside, and a Robert Motherwell across the room. A six-foot iron cage, which at first seems to be a profound statement about modern life, is actually the relic of Hughes's late macaw. "He was sitting in a grape arbor when a fox et him, in a horrible parody of the fable." The Hughes menagerie is now down to an Australian shepherd who lives at Shelter Island, as the Hugheses do five months of the year. "Victoria named him Butch—*mis*named him, I should say. That dog's gay as a snake."

"I don't really like the New York art world all that much," says Hughes. "There are some good people in it, but I don't like the way so much of the discourse has been skewed into revolving around fashion. Critics have become sort of adjuncts to the commercial process here. The art world is absolutely rotten with all sorts of unexpected corruption—I'm sorry to sound like Cotton Mather, but it really is. You get these crossover careers, where a critic is also a consultant to some collector. People are lured into the belief that they're all one big happy family and nobody's going to shop anybody, and that way lies doom and desolation. Whatever else the critic may be, he's not an instrument of public relations. He's not supposed to be standing by, holding the Vaseline."

Yet Hughes is more mellow about these matters than he was. "I used to be very indignant in the early eighties, when I made my present stock of enemies laid down to mature in the basement, but I just don't feel so indignant anymore. I don't think there's a hell of a lot I can do about it, and therefore I prefer to concentrate on the kind of art that I can effectively write about and which seems to be of real value. I mean, if I'm supposed to run around like some kind of demented outfielder trying to catch every wacko ball that gets slung in my direction, who cares? My fiftieth-birthday present to myself is going to be the resolution to write only about the work that really moves me."

The next project of that description is a biography of the artist who would have been the perfect choice to paint the agonies of the convicts in Australia. "I want to do a study of Goya. He was the greatest of all portraitists, in his ability to get the edge of the character that peeks out from behind the formal composure of the face."

Hughes has a pragmatic reason for his choice as well. "Don't you think Madonna's head has got the same queer relation to her body as the Duchess of Alba's? And think of Sean Penn as Goya. Now, *that*," says Robert Hughes, "would be a *great* mini-series!"

Drawing by Michael Leonard.

WHEN MOMMY MOVES OUT

WOMEN WHO CHOOSE TO GIVE UP CUSTODY OF THEIR CHILDREN

BY LISA ROGAK

JANE GIBSON, A LIBRARIAN IN Queens, split up with her husband ten years ago, after sixteen years of marriage. It was an amicable break—so amicable, in fact, that they used the same lawyer for the divorce negotiations. Gibson moved to Queens and her ex-husband stayed in the house in Westchester. So did their six-year-old daughter.

"I thought, When can I see Rochelle the most?" Gibson*says, "and I decided it was on the weekends. If I had custody during the week, a housekeeper would take care of my daughter, not me. I didn't feel I was giving up custody, though some people saw it as abandoning my child."

"I like visiting my mother," Rochelle says. "I like living in the suburbs. If I lived with her, she wouldn't be there much. Here there's always somebody around. But it's hard sometimes, because I don't get to see my mom much."

"If I had been real selfish," Gibson says, "I would have said to Rochelle, 'You stay with me.' Not too many people see it that way, though. As it is, my ex-husband's wife has told me that she does my work during the week."

"When they split," Rochelle says, "I was six years old. I didn't understand what was going on. It didn't hit me that my mom was moving out. I thought it was normal. A lot of my friends' parents are divorced, and my friends don't think anything [of the fact] that I don't live with her."

RARELY ENCOUNTERED IN EVERYDAY life—rarely even written about—are women who, like Jane Gibson, make the wrenching decision to give up custody of their children. To do so is to challenge tradition: These mothers will find few models in history, literature, or life.

According to a 1985 Census Bureau report, 87 percent of divorced or separated mothers are awarded custody of their children. There is no way of knowing what percentage of the remaining mothers gave up custody voluntarily, as opposed to losing it after a court battle.

Through singles groups, psychologists, and the support group Mothers Without Custody, I tracked down seven women who had made this controversial decision and were willing to talk about it. Years later, most of them were still agonizing over the choice they had made.

"I see a tremendous amount of guilt in mothers who leave their kids—but not as much guilt in fathers," says Dr. Allan Stempler, a child and adolescent psychiatrist in private practice in Great Neck. "The idea of a mother willingly *not* having her kid brings up terrible recriminations in all levels of society, and that's where the ambivalence so common among these women comes from."

"A woman who takes a slightly different tack when it comes to her children is automatically labeled an ogre," Jane Gibson says. And yet, contrary to their expectations, the mothers I interviewed here have encountered surprisingly little criticism from their friends and families. This tolerance often goes against their deep sense that they have done something wrong.

Are mothers better nurturers than fathers? If parents separate, do children *belong* with their mother? "The effect on a child of his mother's giving up custody depends on how it came about, whose preference it was, and the age and development level of the child," says Dr. Alex Weintrob, president of the New York Council on Child Psychiatry. "It also depends on the mother's motives and the father's availability—and his ability to be nurturing.

"What's most important is that, though there's lots of divorce around, living with your father, not your mother, is the exception, not the rule. A child of divorce tends to feel different. A child who lives with his father is subjected to more questions and more stress. 'What's wrong with your mother?' is a question other

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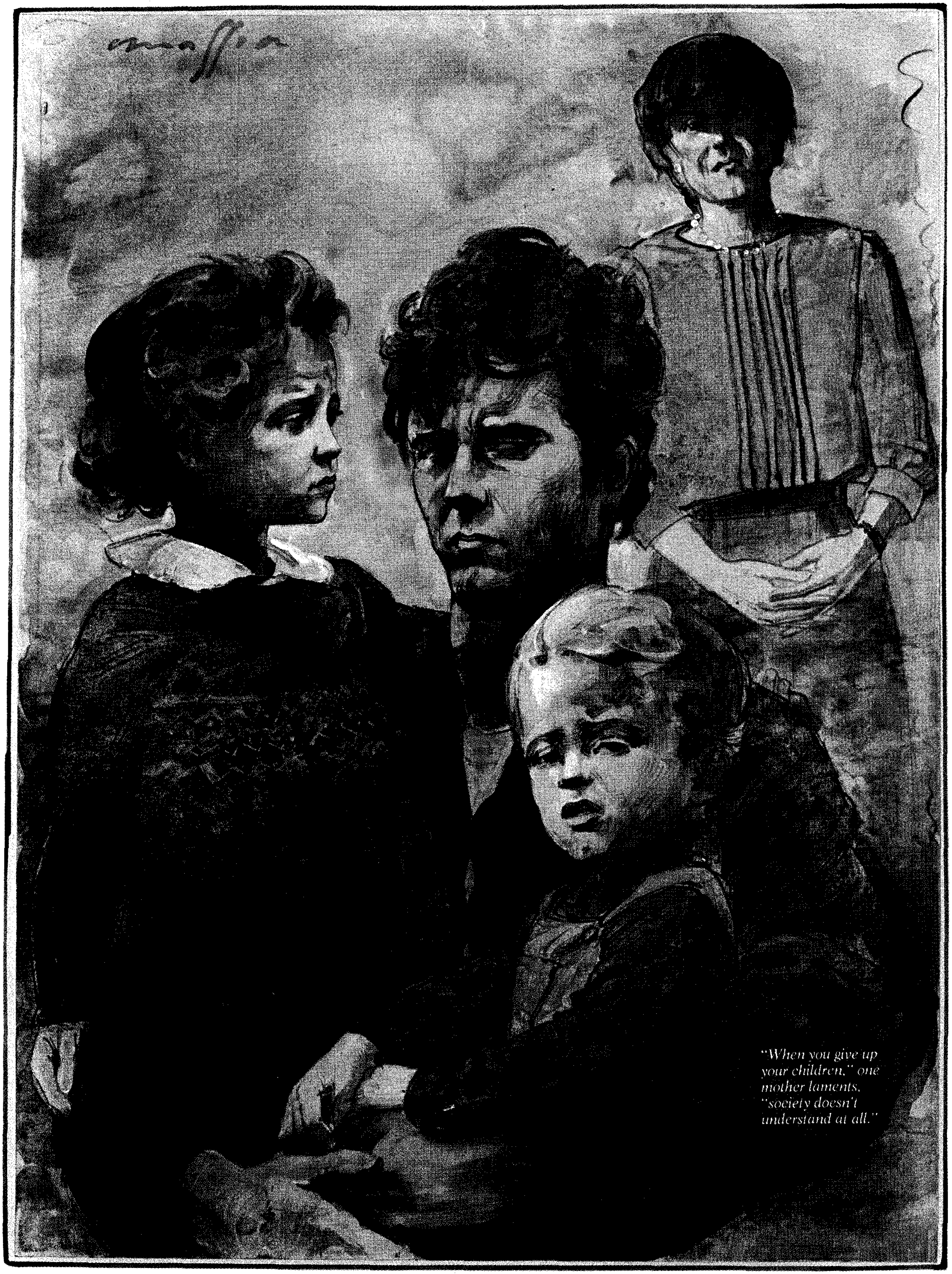
* *The names of all the mothers and children interviewed for this article, as well as certain identifying details, have been changed.*



"When you give up your children," one mother laments, "society doesn't understand at all."

ILLUSTRATED BY DANIEL MAFFIA

MAKING DO: *Eight-year-old Billy and his brothers visit their mother on Sunday afternoons. "I wish we could see her Saturday* and *Sunday," he says, "but we tried it and she couldn't afford one more day."*

kids will ask. As a result, the child will often feel angry toward the mother, impairing the relationship.

"I believe the maternal instinct is more common to women than to men, though nobody's ever going to settle this. It's an unpopular view, but females in general are more nurturing than males."

"We know that there are critical stages for healthy development," says Dr. Arthur Weinberger, a Manhattan psychologist. "I think any undue stress—such stress as may be engendered by a change in primary-caretakership—runs the risk of promoting emotional as well as organic difficulties. Generally speaking, given that children's perceptions are by and large narcissistic, the younger the child, the greater the probability of damage."

"We'll have a relationship someday," one child says, "but not now."

Yet Dr. A. Reese Abright, chief of child and adolescent psychiatry at St. Vincent's Hospital, maintains that a child can find living with his father and seeing his mother part of the week a very favorable arrangement.

"If the mother is having success in her career and is providing good mothering when she's with her child, and if the child is wanted wherever he goes, that's what's important," says Dr. Abright. "Current research supports the trend toward individual consideration of what's best for the child. Couples should try to put aside differences and work together to determine which parent is fulfilling most of the needs of the children."

SOME OF THE MOTHERS SEEMED defensive when I asked them why they'd done what they'd done.

"Many of us recognized our limitations. What's wrong with that?" snaps Alison Morrow, a college administrator in Brooklyn who has been living apart from her four sons for four years. She and her husband separated in the spring of 1982 and he moved out, leaving her with the boys, then four, eight, ten, and twelve. After three months, she'd had enough, and Morrow and her ex-husband switched places: She moved into his apartment, and he moved back into the house. "I realized neither I nor the kids were going to make it," she says. "I was very upset and didn't know where the money would be coming from. They were difficult kids all along, and I didn't know how to handle them."

Morrow's son Billy, now eight, says, "I was four years old when she left. She couldn't afford us." Twelve-year-old Michael adds, "I felt sad for a couple of years; then I got over it. I missed her for a long time. I would keep on calling her." But even though he was sad at his mother's departure, he says her leaving wasn't all bad: "After she left, it was pleasant—there was no screaming and yelling anymore [between the parents]."

Morrow did not fight for custody because she was sure she would lose, given her emotional state and her lack of money. "I couldn't handle the emotional stress of single parenthood, taking care of myself and four kids. Money was an additional burden: I was working part-time and making a total of $3,000 a year. I've short-circuited the system and feel I'm ahead of the game by not going to court. I'm also not as angered at the system as the women who've lost custody. Maybe someday some of my boys will come live with me, but now they want to stay together."

Billy remembers, "Once my mother tried to take me away, but all four of us must stay together."

"Maybe when I'm a little older, I'd like to move in with her," Michael says. "She's closer to job opportunities than where we are, and after-school jobs. If we really, really wanted to move, I guess my father would let us."

Morrow sees her children on Sunday afternoons. She admits she doesn't always look forward to their visits. "In some ways, it would be easier if I didn't see them. There's a distance between us. By Sunday evening, we start feeling warm again—especially my youngest. But then I have to leave."

Billy—the youngest—can't make up his mind about his mother. "Sometimes I wish I lived with my mom. I don't see her enough. I wish I could see her on Saturday *and* Sunday, but we tried it already and she couldn't afford one more day. Sometimes I just don't want to come to my mother's house; I don't want to see her. I like my stepmother. She's replacing my mother."

Peter, the fourteen-year-old, concurs. "Sometimes we look forward to seeing her. But I wouldn't want to live with her. My father has more control over us; we behave better around him."

"If I hadn't had *four* children," Morrow says, "and they weren't so difficult, it might have made me lean more favorably toward custody. But I wouldn't fight my ex-husband for custody, unless I thought they were in a bad living situation. Sometimes I think, 'If only I had been able to do more for them,' and because of this I feel a constant conflict and ambivalence. In many ways I've been fortunate to start a new life, but I switch back and forth. I've had a chance to develop my autonomy more and am able to stand on my own two feet, but there isn't a day that goes by that I don't feel sadness and loss. I gave birth to them, but I'm no longer living with them—I've become the traditional visiting parent who sees them once a week."

One advantage of not living with her children, she concedes, is the fact that she can work past five o'clock—"but," she quickly tacks on, "not without grief." She believes that her departure wasn't as traumatic to her children as the breakup itself. "I'm lucky because my kids are thriving and doing well; it's me who has to deal with all the changes. When I see children playing in the street, I'm reminded of everything I'm missing. And my ex-husband assumes most of the control—he influences them to treat me as an intruder, and I feel my older boys are looking at me through their father's eyes, they've turned out so much like him.

"The question 'Do you have kids?' becomes a heavy trip for me. The social isolation is the hardest thing to deal with, because [even] in light conversation I have to be willing to reveal my sensitive secret. After all, you can't just stop at naming the ages of your kids. Look at me—I have to make an appointment to see my own kids! I'll always ask myself, 'Did I do the right thing?' I can't think of anything worse than the last few years."

Morrow feels such a need to talk with other women in her situation that she has started a group for non-custodial mothers. "People don't realize how alone you are," she says. "We're a funny kind of sorority. Society says we're freaks; the group reassures us that we're okay."

"I KNEW I HAD TO FIND OTHER PEOPLE like me who would understand," says Martha Schubert, a member of Morrow's group. "When you give up your children, society doesn't understand at all; they have no idea of the pain that comes from not living with your children, even if you chose that path." Schubert, an administrative assistant at a Long Island firm, was married for nineteen years and left three years ago, when her children were thirteen and fifteen.

"My husband was very possessive, and I was feeling smothered. I went to school and got a two-year degree, but every time I had a victory he saw it as a defeat. I knew I had to get out of there, and when I told him I wanted [a divorce], he said he had no intention of leaving. I knew he would fight, and I wasn't tough enough to tell the kids to come with me, so I took the path of least resistance." She now sees them on Monday nights for a few hours; they'll get a pizza or she'll cook a meal at her place. "We tried for the weekends, but we were never really successful, because they have their own friends, and I didn't force it."

Schubert says her children are unambitious—largely because her ex-husband "sees education as the evil thing that split us up." But she believes that her children respect her for her choice, though that choice has had its costs. "I'm a lot stronger than I was. My kids look at me and are happy that I'm getting my life together and that I got away from him, but they resent me for not taking them—they feel I sacrificed them in order to do it."

She is sorry, now, that she didn't fight for her children, though she doesn't know how she could have afforded to do so back then. "If I were doing it now, I'd do it differently. I'd stay in the house and *force* him out. I would also keep the kids. I never felt like I wanted to walk away from them without supporting them. I was terribly guilty, and would have agreed to anything at the time. Part of the separation agreement was that I should buy both of them $1,000 worth of clothes a year. I enjoy taking them out and shopping with them, but now my ex-husband is on disability and has sued me for child support, so instead of buying them clothes, I'm paying $32.50 a week each, and I resent that. I want to know where the money is going. I'm going to feel like I'm renting them.

"I have mixed feelings about their living with him. I feel lots of pain, because at the time I left I thought it was for the best, and it's not. I thought they would be well cared for, and it didn't turn out that way. He's brainwashed them. Every time they come back from visiting me he doesn't speak to them, or else he harasses them with statements like 'Your mother really doesn't care about you, or why would she have left?'

"I don't know if I'll ever feel it's okay, not living with them," she says. "It's such a central issue in life, I'm not sure it ever goes away.

"Lots of people think it must be terrific not to live with your kids. Three years before the divorce I was in a consciousness-raising group when a non-custodial mother came in and cried about her situation. Back then I thought, You're so lucky. Today, I know differently. I took the easy way out—but it wasn't easy in the long term."

NANCY HOUSTON, TOO, left her husband because of his traditionalist attitudes. She freely admits that feminism had a lot to do with her leaving two years ago. "I wasn't able to be who I wanted to be," she says, and so when her husband told her *he* wasn't going to be the one to leave and that James, their fourteen-year-old son, wasn't going with her, she left.

Houston, a personnel administrator in Manhattan, stayed on for a year in the southern town where she'd been living, in order to be close to her son. He was, she says, very detached from her at the time. "Basically, it was my son's decision to live where he wanted, and he said that because he was a boy he wanted to live with his father."

Would she have fought the decision if James had wanted to stay with her? "I'm never ready to fight," she says. "I'm not a fighter and I don't like confrontation. If I had fought for custody, I think it would have gone on and on and my ex-husband would still be bitter today." As it is, she and her ex-husband do get along, "though he thinks I'm a complete idiot to live in New York."

She's content with the situation for the time being; there's a chance James might come up to live with her when he goes to college. "I wish I was there to impart my values and viewpoints to him, but I do that anyway when he's with me."

When she first moved out, she kept expecting James to call every day or so, and he didn't. "I was very disappointed," she says, "but James is not a talker, and once I started to feel his unconditional love for me, things got better. But I am constantly reminded of him. I miss him very much, and not a day goes by without me thinking about him several times. Little things trigger it, like a kid on a Big Wheel, or when I walk by a high school. I feel I'm missing out on day-to-day things."

Houston reassures herself with the old adage that sooner or later all mothers have to let go. "In my case it was sooner, but I am content," she says. "I will always be his mother; he will always be my son."

Jane Gibson has also felt the pangs that come with the prematurely empty nest. "I had a good relationship with my daughter until she turned thirteen. At that point the every-weekend visits slowed down to a couple of hours' worth of shopping once a week, because she wanted to hang out with her friends instead of her mother. The empty-nest syndrome usually begins when the teenagers are seventeen and eighteen, but in my case it happened when my daughter was thirteen," she says. "I still spend time with her and her friends, but I don't get the things you learn from spending time with someone on a steady basis. It was very hard for me to be with someone for six and a half years and then suddenly not be with her. While I felt a sense of freedom and lack of responsibility, I also felt an extreme and profound loss." She believes her daughter, too, felt the loss acutely.

"Today, I miss the little things," Gibson says. "I don't know what makes her tick. Recently, I've thought about having another kid on my own that I would never give up. When I told my daughter that, she asked me, 'How could you do that? You're not married!' "

HOW VOLUNTARY *were* these women's decisions to give up custody? "How voluntary is it," asks Alison Morrow, "when money and society dictate to you? Society set up the women of my generation, who are now in their forties. You counted on your husband to support you and your children, and if you broke up, you weren't in any position to sup-

YEARNING: *"I want her back now," says the mother of a thirteen-year-old, "but it's not worth the hassle of a custody battle and uprooting her entire life again, and it just eats me up alive."*

port yourself. Taking care of myself and my four kids would have been impossible; I wasn't equipped with a career to be able to do it.

"We didn't have a judge coerce us into these choices," she says, "but some women are *intimidated* into it. The enormity of the responsibility was what intimidated me the most, but some women are incredibly intimidated by their husbands.

"Also, when I was living with the children for the first three months of our separation, his child-support payments were sporadic, and it was not very nice to deal with him. It wasn't going to be too easy to raise the kids by myself and be dependent on him for money. There is no real choice. You do it as a last resort or as the best solution at the time. Money is the No. 1 issue, with the state of the emotions close behind."

The mothers deeply miss "the dailiness of living with my child."

Ronee Paget Miller, a Manhattan psychotherapist, maintains that she rarely meets a mother whose decision to give up her child is truly voluntary. "The *Kramer vs. Kramer* image is wrongly perpetuated in society today. No mother gives up custody of her kids without duress."

FRANCES HOPKINS, A Long Island teacher who is the part-time mother of a thirteen-year-old daughter, stopped going to a support group because she "couldn't handle the stories. There was just too much pain—you could hear it in their voices. Simply put, the pain is from losing your children. The guilt is enormous, and there's an enormous feeling of loss. And I really hadn't wanted to do this. That's why the word 'voluntary' bothers me—I did it out of love. I couldn't cope with living a lousy home life anymore, and the court's view is that if the mother moves out, even if she comes back two days later, they'll give the father custody.

"Although the mothers in my group did what they thought was best for their kid, everyone was in so much pain, and the pain was so similar to mine, that I wanted to forget about it and didn't want to confront it. I would leave so upset."

Hopkins had been married for seventeen years when she left, two and a half years ago. She left without her daughter because she didn't want to go to court. "Sarah had told me, 'Don't ever make me tell a judge who I want to live with,' and I agreed with her; people have told me what goes on with custody battles, and I wanted no part of it.

"When I left, I needed to get away not only from my husband but also from my daughter, who's highly emotional. Now she says she wants to live with me, but she also wants to continue going to the same school and living in the same house, because she's terrified of change. She would love it if I could move back to town so she could live with me part of the time. But there are no apartments in the town she lives in, and we both need our privacy. As it is, we're getting along much better. She's getting along better with her father too. Before, he was a 'non-parent'; now he's a parent."

Hopkins lives about a half-hour's drive from her daughter and sees her for 24 hours every weekend. She pays for half her support, all of her clothes, and one month of camp. "I'm still 70 percent of the parent," she maintains.

"I looked for an apartment in a good school district when I first moved out. I never dreamed this would be permanent. I want her back now, but it's not worth the hassle of a custody battle and uprooting her entire life again, and it just eats me up alive.

"I haven't gotten the negative reactions I expected. One woman did get really nasty with me. I told her I thought she was jealous of me, and she agreed. She's a divorced mother *with* custody. You see, it's very hard to do it all, and it's not so terrible to just do part of it.

"Now I usually tell people about the custody situation as soon as I meet them. But I get sick to my stomach when I'm telling them. I still feel there's something wrong with it, though I would do it again."

"Even though women adjust to being without their children, they always have to explain themselves," Dr. Stempler points out. "Women from all levels of society feel that granting custody to their husbands is a rejection of their kids. They have a very strong conflict between being parents and being independent, and because of this constant tearing, they feel they must justify both parts of their lives."

Douglas H. Reiniger, a Manhattan lawyer with a large matrimonial practice, agrees. "In spite of all women's lib has done, most people still feel that mommies stay home and daddies go out to work. So even if the heart says no to custody, many mothers will still go for it because of the guilt."

" 'Weekend mom' is a contradiction in terms," Reiniger says. "Society assumes that the only good mothers are those who have their children all week. Non-custodial mothers are considered failures because they're not maternal. That's why you read about supermoms who don't make choices—who burn themselves out."

MIRIAM PRINCE SACRIFICED full-time motherhood for her art. She has no ambivalence about her decision; any guilt she feels, she says, derives only from the negative opinions of other people. Her daughter, Lauren, is sixteen.

Four and a half years ago, Prince left Chicago for New York to pursue her acting career. "I've been living on People Express ever since," she says. (She spends about five days in Chicago every three weeks.) She and her husband are not yet divorced. He is recuperating from a very serious operation. "Visiting there is difficult," she says, "and being away is difficult. When I'm there, my husband resents me enormously; he wants someone to be there to take care of him. But staying there would be taking me away from my daughter, really, because then I'd resent her. I have very mixed emotions about the entire situation. The moment of saying good-bye is never easy for me. But to be honest, I wouldn't be the greatest mother. As an artist you're naturally compulsive, and the people in your life come next on the totem pole. In New York I'm a role model among artists for putting my art above my family; in Chicago I'm a terrible mother."

She decided she wouldn't put up a fight if a custody battle ever came up. Anyway, she says, Lauren isn't a New York kid, and at sixteen she's only a few years away from being on her own.

"I had a choice of who I wanted to live with," Lauren says. "I wanted to stay with my dad. I got along with him better."

The relationship between mother and daughter is strained, and Miriam concedes that when they're together, they need a few days to get used to each other again. Lauren acknowledges that "her moving out was the best thing that could have happened. We were having little mother-daughter fights. I don't want her to move back. We have a very tense relationship. I need my space, but she doesn't understand boundaries and space. She wants to form some kind of relationship with me because she's afraid of losing me, but she's pushing me away by doing that. We'll have a relationship someday, but not now. It's very tense when she visits. When she gets a cold reception from me, she just tries harder. She's tough, she's really tough."

"My daughter finds it difficult to talk to me, and she was clinically depressed for a time last year," Prince says. "She's now in therapy and on antidepressants, and is doing much better."

Lauren says, "She wants to be the mother and assume the role that I took care of and Dad took care of. I didn't resent her leaving—at least not consciously; I resented her more and more when she came to visit. She broke up the routine me and my father had; it didn't feel like she belonged.

"I don't think she had anything to do with my depression, though my father thought I was angry at her because she left. She moved out when I was eleven or twelve, and my depression began at fifteen. She usually has tunnel vision; she doesn't want a divorce, and he does, and I want them to get one. My friends thought it was pretty weird, me living with my father and my mother moving out."

Prince is considering basing herself in Chicago and traveling to New York, using People Express as her second home. "If I had to do it over again, I wouldn't refuse to have children—for my life they're necessary," she says. "But I've found that you can't have everything."

KAREN BAYLOR KNOWS THAT all too well. Two years ago, she left her son and daughter, then eight and ten, with her ex-husband under a joint-custody arrangement. She believes this was the best thing for her children, but it hasn't worked out the way she had envisioned.

"Before I moved out, the more I thought about it, the more I realized I couldn't pay my whole salary to babysitters; my husband originally was only going to pay $100 a week in child support. He was getting remarried, and I thought the children would benefit in a two-person household. For the first two years, I saw the kids every weekend, but he's playing a power struggle, and now it's down to every other weekend. My ex pulls the strings, and I have to take what crumbs he throws my way."

This past Mother's Day, Baylor says, she called her ex-husband to arrange a time to pick the children up and he told her, "You'd better plan to come at twelve o'clock. We're taking the mother who raises them out for Mother's Day brunch."

She and his new wife get along well, Baylor says, and she acknowledges that the new wife is doing a good job in raising the children. "I think this arrangement has made all of us—me, the children, his new wife—better people, except for my ex-husband, which is strange, because he's the one who initiated the arrangement, and he's the only one that's not happy.

"The children were very confused when I first left," she says. "They didn't understand, after all the fighting, why I would agree to let them live with their father. They would ask me, 'Why can't we stay with you, and why do you have to work so much?' I agreed to have them live with their father because I thought my son needed a father figure, but I have since determined that that's not necessarily so; as long as a child has one parent he can relate to, he'll thrive. The bond between me and my son is much stronger now," she says.

Baylor believes that her children respect her in a way they wouldn't if they had lived with her. "I got promoted this summer [she's a corporate executive in Manhattan] and my kids were absolutely thrilled for me. I devote 90 percent of my time to my career now, and it gives me a feeling of power I never had before. I never could have had a career if I'd had to worry about being home at night, and I wouldn't have gotten promoted if I'd had to come home and help with the homework and cook dinner. The promotion made me feel that at least all this wasn't in vain."

Still, she misses her children. "The days that I'm happy with the situation are when I have to stay late at work. I could never have been so driven if I'd had to come home at the same time every evening—it's the difference between having a career and having a job. But I'm still very confused about it. I miss their birthday parties, I miss shopping for clothes with them and then not being able to see them wear them. For ten years, all I knew was how to be a housewife and mother, and it's almost as if my identity was wiped out. Every Sunday night, I would go home and cry for an hour after dropping them off that first year," she says.

Baylor concedes that her children had many adjustment problems at first; the next year, though, everyone was doing much better. Her son, who's twelve now, has had counseling and remedial help with his schoolwork; he has succeeded in losing weight and is now on the honor roll. "They're much more at ease with the situation now, and they're doing better in school," Baylor says.

"I've thought about going back for full custody, but it's so expensive and there's no guarantee, and you can't reverse the agreement so easily. I also didn't want to put my kids through a fight."

KATHERINE LEVITAN, A MINEOLA lawyer who handles many matrimonial cases, agrees that changing a custody arrangement is extremely effective. "Mothers considering such a move must be sure they know what they're doing, because unless they can show an existing bad situation with the father—especially with joint custody—the judge is not going to change it back. Judges take a dim view of a mother's leaving her children, even for just a day or two in contested cases," she advises.

Seventeen years ago, a woman came to Levitan with an unusual request: She wanted to give custody of her two little girls to her husband. "I was shocked," Levitan says. "I asked her to go to a therapist and sign a waiver. She felt the husband was the better nurturer, and he wanted them and she didn't.

"You know what? I still keep in touch with her, and I've seen more women like her since then. It was not selfish of her to say 'I do not want to keep my children' when, in fact, she did not want to keep them. She did the hardest thing, which was to let go. Although it was very difficult for her to do that, under her circumstances in life it was better for the children to give them to their father. After I finished her case, I decided she was one of the best mothers I had ever met. I still feel that way." ■

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By Corky Pollan

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Ain't Nothing Like the Meal Thing

When Carol Baer opened Popover Cafe five years ago, she figured that everybody knew what a popover was, yet there are *still* people who think it's an invitation (as in "Y'all pop over"). But after one bite of her billowy, hot puffers, they'll know what the word really means. Now Baer has expanded her tiny café: There's a charming rose dining room with paisley banquettes and soft lighting, and a nonsmoking room. There are also fine beers, old favorites like the Mad Russian sandwich (Black Forest ham, chicken, bacon, tomato, and a Gruyère melt, $7.25), and such new additions as black-bean or Cheddar soup ($3.50 to $4.25 a bowl) and spinach fettuccine at dinner ($11.95). But the popover is more powerful than ever—have a basket of three with strawberry butter before ordering your meal. Everybody pops over to Popover. **—Barbara Costikyan**
POPOVER CAFE/*551 Amsterdam Avenue, near 86th Street/595-8555*

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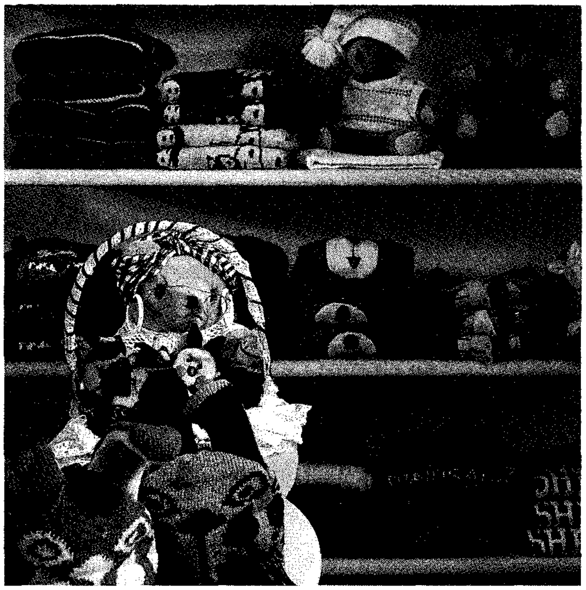

Michael Rosenberg went from cable television to cable knits when he started Granny-Made. Two years ago, he left HBO's marketing division to begin a mail-order catalogue based on his grandmother's cable-knit sweaters. This fall, he turned the catalogue into a store. In addition to his granny's designs for men, women, and children, Rosenberg offers handloomed sweaters by Basco, Bill Ditford, Prima Maglia, and others, as well as knit skirts, leggings, dresses, scarves, hats, and gloves. If you have a grandmother like Rosenberg's, you can skip this store; for the rest of us, it's a treat. (Sweaters, from $25 for a child's to $310; skirts and pants, $60 to $125.)
GRANNY-MADE/*381 Amsterdam Avenue, near 78th Street/496-1222*

Photographs: top, Mark Jenkinson; left, Dan Cornish/ESTO (model: Brian Randise of Chicky's Kids); bottom, Jeff McNamara.

Music/Peter G. Davis

BATTERED 'BAT'

"...The Met's version of Strauss's evergreen operetta makes it look vulgar and bloated and sound both stiff and bland..."

CAST OF CARICATURES: *No joy in the Old Vienna of this* Die Fledermaus.

THE METROPOLITAN OPERA'S NEW **Die Fledermaus** is a messy business. Weak singing and bad acting are its most immediate flaws, but there is another, more basic problem: Two different productions seem to have been put onstage simultaneously, and neither works. One is an awkward recitation of the dialogue in a witless English translation by Marcel Prawy, the other an undistinguished performance of Strauss's score sung in the original German. Perhaps some major directorial surgery will have repaired this schizophrenic *Fledermaus* in time for the live telecast on New Year's Eve, but I doubt it—on opening night, the confused patient had already expired.

The Met might have expected better from Otto Schenk, who has directed recent and more successful versions of this evergreen operetta at the Vienna State Opera and Covent Garden. For New York, Schenk substituted the comic flair and pungent characterizations of those productions (at least as they've been seen on TV) with a tedious cast of caricatures who run through a collection of sight gags that were stale long before vaudeville died. This is the sort of *Fledermaus* in which an errant wife lies on a sofa rapturously kicking her feet in expectation of plenty and a cuckolded husband registers double takes by taking a gulp of water and spraying his informant in the face—how tasteful, how original, how uproarious. Even Günther Schneider-Siemssen's lavish sets look oppressively vulgar and bloated.

Kiri Te Kanawa's leggy Rosalinde appears to be modeled after one of those delightfully eccentric society ladies whom the late Kay Kendall used to play so brilliantly. If so, the *hommage* fails—Dame Kiri's performance goes absolutely nowhere as she steadfastly remains her beautiful, bland, boring self throughout the evening. It is probably reasonable to expect that Te Kanawa's singing will improve in later performances, although I am less optimistic about Judith Blegen's frumpy, vocally diminished Adele and Tatiana Troyanos's incomprehensible Prince Orlofsky. The men are less objectionable, mainly because they project no personality whatsoever: Hakan Hagegard (Eisenstein), Michael Devlin (Dr. Falke), David Rendall (Alfred), and Franz Mazura (Frank) just wander by. In the pit, Jeffrey Tate beats three-quarter time with stiff, relentless precision.

I will not resist the temptation to compare this sorry bilingual *Fledermaus* with the Met's previous production, such a big hit in 1950, during Rudolf Bing's first season, that a touring company was formed to take it on the road. I never saw the original all-star cast (Ljuba Welitsch, Set Svanholm, Richard Tucker, Patrice Munsel, Risë Stevens, John Brownlee), but dozens of successors proved, year after year, that this was a production guaranteed to entertain, no matter who happened to be in it. Every word was in English, in a hilarious book by Garson Kanin (who also directed) and with witty lyrics by Howard Dietz that remained faithful to the spirit of the piece and, I imagine, would still amuse today. It was a coherent, imaginative, funny, fast-moving show, everything that the Met's new *Fledermaus* is not.

NO DOUBT SOME SAGE MUSICAL HISTORIAN, a hundred years from now, will look back at all the hoopla that surrounded the reopening of **Carnegie Hall** after its $50-million restoration and smile indulgently. "A quaint affair by today's standards," as an article in Carnegie Hall's current program book describes the gala concert that opened the hall on May 5, 1891. That historic event also went on at great length, expanded by many speeches before the audience was invited to stand and sing "America." "Only then," we are told, "did the concert proper get underway, with Walter Damrosch leading Beethoven's *Leonore Overture No. 3,* and Tchaikovsky leading his *Marche solennelle.* After intermission, Damrosch returned to the podium to lead the New York premiere of Berlioz's *Te Deum.*"

How strange. Change the names and program titles, and that "quaint affair" suddenly bears an uncanny resemblance to the celebration that inaugurated the "new" Carnegie Hall. Of course, "The Star-Spangled Banner" replaced "America"; Zubin Mehta conducting the New York Philharmonic in Wagner's *Die Meistersinger* Prelude was substituted for Damrosch and the Beethoven overture; Tchaikovsky and his march found a contemporary counterpart in Leonard Bernstein, who led the premiere of his *Opening Prayer,* composed in honor of the occasion; and instead of Berlioz's blockbuster finale for chorus, tenor soloist, and orchestra, we heard the last, heaven-storming choral movement of Mahler's "Resurrection" Symphony. And the self-congratulatory speeches must have

Photograph by Beatriz Schiller.

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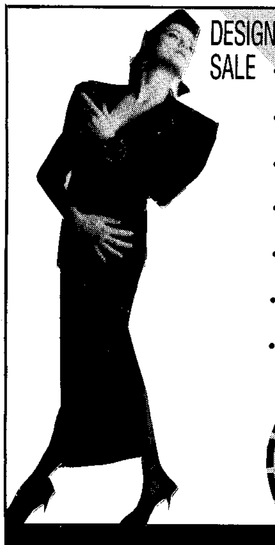

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sounded familiar, too, although apparently there was no 1891 equivalent for Frank Sinatra—let alone Vladimir Horowitz, whose surprise appearance at the piano opened the festivities.

Since every moment of that four-hour event has been duly preserved on video tape, posterity may study it in detail, although I doubt that future generations will derive much musical nourishment from the proceedings—it was a long wait between the two high points, Yo-Yo Ma's elegant traversal of a movement from a Haydn cello concerto and the ethereal beauty of Benita Valente's soprano as it magically emerged from the chorus near the end of the Mahler symphony. Itzhak Perlman's recital the following afternoon had even less substance; aside from the Brahms D minor Sonata, it consisted mainly of trivial encore items by Kreisler, Leclair, Gluck, and Saint-Saëns. Perlman had graciously consented to play at the last moment in place of an ailing Daniel Barenboim, but that could hardly excuse the violinist's offering such a tired, worn-out program.

Oh well, I suppose no one really expects to hear memorable music-making at these rituals. Besides, the real star and center of attention was Carnegie Hall itself, especially the full expanse of the stage area, a magnificent sight even when empty. It is hard to believe that for the past 40 years, a dingy drop curtain and a false ceiling have been allowed to obscure the sweeping lines and graceful beauty of the original shell design. The lobby and public areas have also been handsomely renovated, even though there will still inevitably be a bit of a crush on popular evenings. Wherever one cares to look, in fact, this careful and tasteful restoration gives the phrase "labor of love" a new meaning.

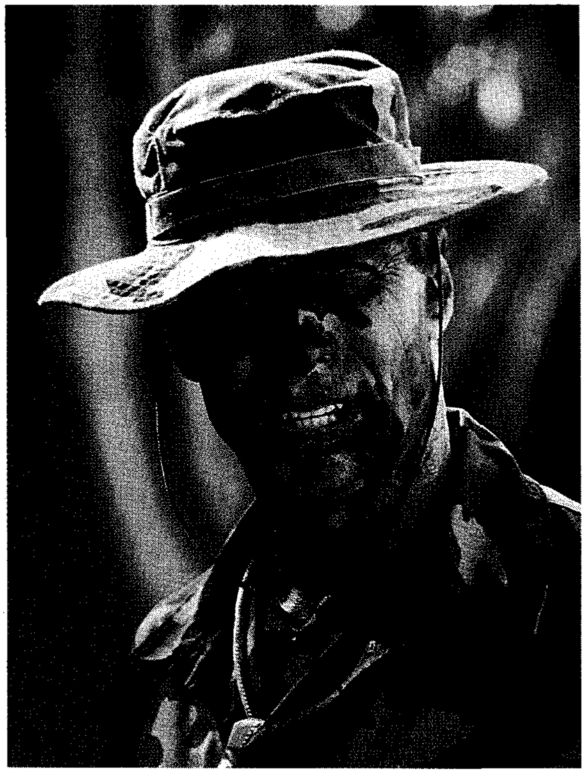
Mention the word "acoustics," though, and you will get some nervous, hedging replies. The "old" Carnegie Hall, of course, was famous for its sound, and it will take some time and many concerts before anyone feels confident enough to make definitive pronouncements on how the hall's most precious asset has been affected. After the opening concert, some hearers expressed alarm about the Philharmonic's unfocused, often disheveled sonic image, but I would tend to blame Mehta for that rather than the hall. Perlman's violin tone was certainly projected into the auditorium with all its familiar vibrancy, and later that evening, the Orchestra of St. Luke's, Michael Tilson Thomas conducting, gave a vitamin-rich reading of Beethoven's "Eroica" Symphony that sounded comfortably ensconced in a natural, hospitable acoustical space. I have a feeling that a great hall has been made better than ever, and its future now lies in the hands of the musicians who appear on its stage. ■

Movies/David Denby

THANKS A LOT, BUT NO THANKS

"...*Heartbreak Ridge* is embarrassingly homophobic, *No Mercy* crude, *The Morning After* well acted but predictable..."

NEXT WEEK I'LL COME BACK TO THE LATE-arriving Christmas treats—both frivolous (*Little Shop of Horrors*) and serious (*Thérèse*)—but now it's time to clear away the mess. Along with the tinsel, the gummy candy canes, and the uneaten white-chocolate cake, a few of these movies will be swept into the trash as indiscretions of the season; a few are worth a second look on their way to the bin; none, I think, deserves commenting on at any length.



LEATHERNECK: *Clint Eastwood, hero of Grenada.*

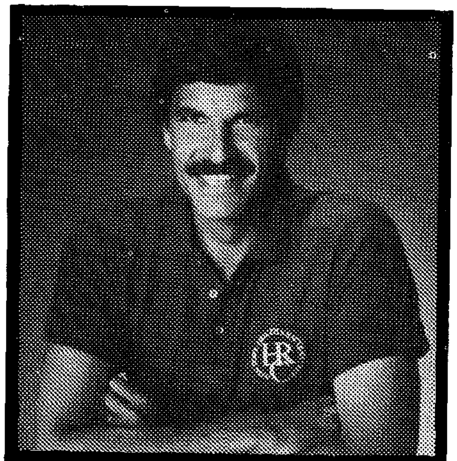
ANYONE WHO HAS LIFTED A PINT IN the company of hard hats, stockbrokers, or journalists knows full well that swearing in the world of men is repetitive and dull. But in Clint Eastwood's new movie, **Heartbreak Ridge**—a celebration of an aging Marine—we hear a peculiar new argot. James Carabatsos, the screenwriter, specializes in what might be called anal hyperbole—one variation or another on the formula "I'll shove that computer so far up your ass you'll be spinning floppy disks on your nose." In Carabatsos's exuberant lingo, such impedimenta as knuckles, rifles, and diverse other objects are rammed or shoved, only to emerge at the opposite end. Even if this organ-busting display did not give us pause, we might be surprised to hear Eastwood say, as a young Marine innocently gives him a lift to his feet, "Just because we're holding hands, this doesn't mean we'll be taking hot showers until the wee hours of the morning." By my count, Clint uses this trope, in one form or another, on three occasions. In *Heartbreak Ridge,* Eastwood's homophobia, a minor, disreputable reflex in the past, reaches obsessional fervor.

As for the rest, I don't, in truth, object to the idea of an elegy for a grizzled Marine lifer, a man thoroughly out of touch with the allegedly effeminate and feminized modern world. The great John Ford brought a high, burnished glow of sentiment to such subjects more than once. Assuming they aren't a complete fantasy, such men as Eastwood's Gunnery Sergeant Tom Highway are doubtless more valuable than the average lawyer, doctor, or film critic. But still, *Heartbreak Ridge* is an embarrassment. Clint's voice is more muzzy than weathered (it doesn't record very well), his body never relaxes, and the training sequences seem to have come out of a traveling chest of old movies and pulp war novels. Once again, the bluff campaigner whips the anarchic slobs into shape. At the movie's climax, however, the platoon does not storm the sands of Iwo Jima but... Grenada. We get a splendid little war, which ends with Clint picking a Cuban cigar off a dead soldier's body and lighting up. Despite their obeisance to the antique virtues, Eastwood and Carabatsos are altogether too contemporary, anxious, and opportunistic to make anything approaching a Ford film. They ban gays from the sacred precincts and bash the *cubanos* on the noggin. A single sequence—no, a single *shot*—from *Platoon* just knocks this movie off the screen.

CARABATSOS'S DIALOGUE IS SOMEWHAT more restrained (though not appreciably better) in the swampy crime thriller **No Mercy**. It's the director, Richard Pearce, who has found new ways of casting aside restraint. Pearce, who seemed like a mild and high-minded chap when he made *Heartland* a few years ago, obviously wants to demonstrate that he can be a regular guy. He places the camera low, first in the Chicago gutters, in some well-stocked stockyards, and then in the stinking flotsam-rich bayous and rivers around New Orleans; he rips bellies, chases cars, burns houses, and in general carries on like the poor man's Billy Friedkin.

This is a violent, crude, occasionally diverting (might as well admit it) genre entertainment, with shotgun blasts, cretinous swamp killers, and a vile super-villain (played by Jeroen Krabbé, who's got an accent and a bit of a pigtail—sort of a rear-end spit curl—so you know he's especially funky). Kim Basinger plays a masochistic blonde who "belongs" to this Mr. Big, and Richard Gere—less offensive as a routine genre actor than as a "star"—is the tough Chicago cop who tries to liberate her while avenging his murdered partner. Alas, in this actor's case, such personal dedication to a friend is a little hard to believe; Gere can show lust but never affection. Miss Basinger is physically gorgeous but, as always, rather dim and extremely damp, with strands of wet hair plastered to her forehead and a swampland moisture rising off her magnificent skin. It's another of her inarticulate, inaudible, inexpressive Clamato performances. Won't some sympathetic director apply a drying agent and some voice lessons to Basinger's career?

ON THE OTHER HAND, WATCHING JANE Fonda act in **The Morning After** is like running into an old friend after a gap of a half-dozen years and remembering what you liked about her. In this Sidney Lumet thriller, written (ineptly) by James Hicks, she's Alex, an alcoholic ex-actress in low-rent Los Angeles, a woman who once was groomed to be "the new Vera Miles" (the only witty line in the movie).



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"...*The Golden Child* is a dog; *Three Amigos* has six or seven laughs..."

Alex now drinks so hard that she blacks out and can't remember a thing. When she wakes up one morning next to a dead man, she doesn't know whether she killed him herself or got set up by some malevolent outside party.

Jane Fonda abandons herself to Alex's messy self-destruction, yet the miracle of her work is that she's actually entertaining in the role. Fonda makes Alex ruefully aware of her own state. This smart, funny woman sees herself drowning and mocks herself even as she's going under. Drawn and overwrought, her Alex is self-disgusted and worn away with unhappiness. Despite the misery she puts into the performance, Fonda shrewdly forgoes the corny old gutsy-noble, gallant-fighter tradition that Susan Hayward established in these badly used-woman roles 30 years ago (and that Farrah Fawcett maintains today). Alex is not a victim—except, of course, of herself. So far from being noble, she's devious, self-amused, and desperate. Playing a loser for once, a woman incapable of self-righteous rectitude, Jane Fonda has triumphantly rediscovered her sense of humor, and her talent.

Hapless Alex is saved by Jeff Bridges's jowly Turner Kendall, an ex-cop from Bakersfield gone to seed. Bridges gained lots of weight for the role, one of those honorable yet misguided actor's decisions that frequently fail to pan out. Bridges's Turner is slow, fat, unattractive, and, at first, seemingly stupid. He's not stupid, of course, he just thinks at a very different tempo from nervous Alex's. We're meant to take him as the kind of stolid, imperturbable man who gets more impressive the more you know him. But two hours may be too long to wait, because the performance doesn't work; you tune out waiting for the light bulb to go on, and you're sure that Alex would, too (rather than fall in love, as she does). The movie has no rhythm, largely because these two don't belong together, and also because Sidney Lumet doesn't know how to shoot a thriller. In several scenes, he moves the camera stealthily, like Brian De Palma skulking outside the girls' locker room, but doesn't get anything out of this portentous stalking. The thriller side of the script is conventional, and when silky, charming-sinister Raul Julia shows up as Alex's ambiguous husband, you know all too well how the mystery is going to end.

THE NEW EDDIE MURPHY MOVIE, **The Golden Child**, is a dog. The plot, frenetic yet dramatically inert, combines Indiana Jones riffs and what feels like an infuriatingly skewed acid romp from about 1967. In brief, Eddie Murphy's movie identity has been stupidly betrayed. Murphy has triumphed as the complete urban man who can talk his way into and out of any situation. But here he is running all over psychedelic sets and all over central Asia, and the talk, when it comes... well, it was one thing when he was flummoxing pretentious headwaiters in phony, manicured Los Angeles, but it's another when he's doing it to bald, saffron-robed holy men. *The Golden Child* is full of mumbo jumbo, and the gibberish doesn't become any less oppressive when kindled by Murphy's laughter; the climax of the movie features an old devil with wings and fangs—yes, a hissing special-effects devil from the George Lucas factory. We've seen him before. When he blows up, you don't even feel a tremor.

Three Amigos IS MODERATELY AMUSING, with six or seven real laughs and a general atmosphere of harmless buffoonery, but it's also tiresome and dumb—its complete harmlessness almost becomes disgusting. This is nothing more than a big *Road to Zanzibar* movie crossed with a western spoof. It's about show-business people, and it reeks of a peculiarly insular and self-regarding show-business mentality—old routines, self-conscious parodies, jokes about bad jokes, and so on. The movie has the practiced entertainer's stale knowingness that makes the late-night talk shows so easy and also so pointless to watch. What are you watching? Nothing. The material is funny because the entertainers share their sense that it's nothing. Sure, the whole effect is unpretentious and ingratiating—we're all in the know—but it's a hell of a way to waste money and time.

The trouble with director John Landis (*Animal House*) is that he is no longer sure enough of his bad taste to do low parody. Landis lacks Mel Brooks's gusto; he's cautious, tame. The three stars play bums—cheap Hollywood actors in the silent period—and at times Landis really lets them look like bums up there. The best you can say for him is that he gets a consistently funny performance from Steve Martin, who does snaky-fluttery movements with his hips and arms as an effete, cowardly movie cowboy, and that Martin Short is sweet as a wide-eyed dumbbell. There's nothing that Landis (or anyone else) can do with Chevy Chase, but the wonderful Mexican actor Alfonso Arau, as the warlord El Guapo, has a memorable time taunting a rough, unshaven subordinate for his inability to understand the word "plethora." ▬

Dance/Tobi Tobias

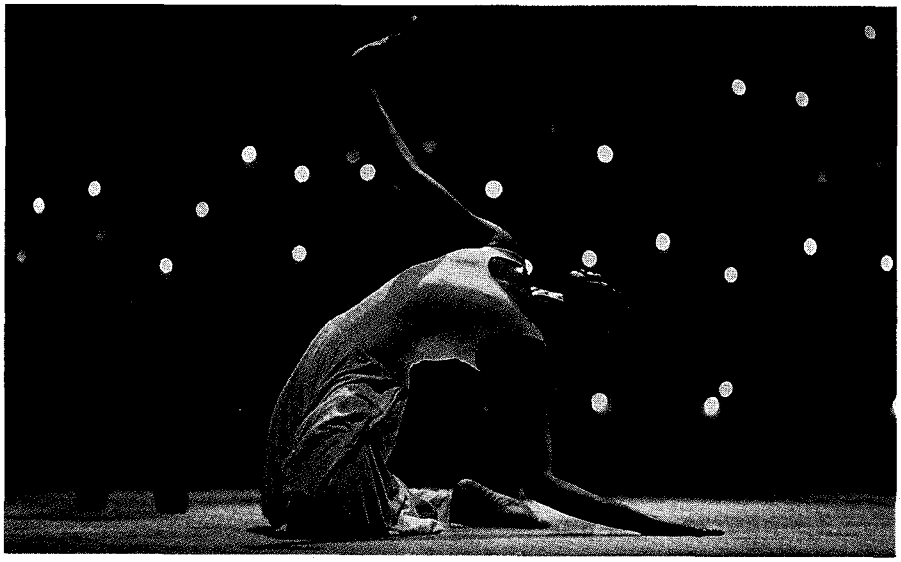
WANTED: A CHOREOGRAPHER

"...Jones and Zane admire those whose images they appropriate, but they fail to make the stuff meaningful in its new context..."

Bill T. Jones/Arnie Zane & Company recently held forth at the Brooklyn Academy of Music in "The Animal Trilogy," a triptych of new and recycled work. As you might expect from pieces called *How to Walk an Elephant, Water Buffalo: An Acquired Taste,* and *Sacred Cow: Lifting a Calf Every Day Until It Becomes an Ox,* there are plenty of animal images in the choreography, although not always the ones you'd expect from the titles. However, the main references in the pieces are to a particular species of two-legged creature—the venerated choreographer.

How to Walk an Elephant, originally designed for the Ailey company (and reviewed in this column last winter), borrows some of its most arresting devices from Balanchine's *Serenade* and includes a few Cunninghamesque strategies for good measure. *Water Buffalo* has its eye on Martha Graham in her Greek-cycle mode; it even boasts a neo-Noguchi set, by Cletus Johnson. Here weighty, dignified figures, sheathed in gold, enter into conflicts that there's no way out of short of self-immolation. In case you're not certain of the territory, a small, portentous chorus parades by in archaic profile, as if to comment, "Uh-oh, look what the king's doing." *Sacred Cow* manages to include Nijinsky's onanistic faun, the disturbingly human canines of Mark Morris's *Dog Town,* as well as references to Paul Taylor, whose repertoire is a veritable zoology.

The point of view is equivocal. While it would seem that Jones and Zane admire the choreographers whose images they've appropriated, they borrow the material even more cavalierly than postmodern architects ransacking the past. Worse, they fail to make the stuff meaningful in its new context. This problem characterizes their work as a whole. Nothing connects. The choreography, not so much *un*musical as *a*musical, doesn't for a moment relate to Conlon Nancarrow's piano score except to echo its nervous energy, a quality that gives the dancing a superficial excitement and a "contemporary" look. There's lots of fierce, bright action, a handful of clever ideas, but no structure that makes sense of things, not even a sense of random accumulation eventually achieving some resonance. If your attention lapses at any point, you can break back into the dance without in the least feeling you've missed a crucial link.



GOSPEL ACCORDING TO AILEY: *Marilyn Banks, a ravishing dancer in* Witness.

IN ITS MONTH-LONG SEASON AT THE CITY Center, the **Alvin Ailey American Dance Theater** came up with a slew of new offerings. The one that got the audience most worked up was Ulysses Dove's *Bad Blood,* which takes a good deal of pleasure in conveying the news that life in the here and now—especially connections between men and women—is a nasty, violent affair. This is no news even on the comparatively sheltered dance stage (Joffrey fans will remember William Forsythe's *Love Songs*). The trouble with the Dove piece—as with Forsythe's—is that it takes us no further than reportage. What's worse, the rage and mayhem are used to titillate the audience. One watches these proceedings with the same shamed fascination that people of conscience might feel ogling a boxing match in which the contenders pound each other into a pulp. Not altogether surprisingly, Dove's piece, like Forsythe's, is highly misogynistic; the girls get the worst of it in every round and come back, provocatively, for more.

Ailey himself is content with a more sentimental aesthetic. A solo work, *Witness,* testifies to the kind of fervent spiritual commitment roused by the gospel music to which it's set. The choreography begins with slow, tensile movement, rooted deep in the gut and confined in space, then inexorably whips itself up to an ecstatic, running and flailing, frenzy. The piece has a terrific set (by Douglas Grekin and Patrick Venn) consisting of three stark black benches and tiers of giant votive candles—real, live flames—and it is danced ravishingly by Marilyn Banks. *Survivors* is one of those heroes-of-our-times affairs Ailey loves to concoct. Dealing in the tritest of choreographic platitudes with the South African leaders Nelson and Winnie Mandela, it nowhere lives up to its sensational score, composed by the jazz drummer Max Roach and played and sung, respectively, by him and Abbey Lincoln Aminata Moseka—real, live sound, like a succession of primal screams caught in a subtle web of rhythm.

I first saw *Caverna Magica* in Copenhagen last summer, when Ailey created it for the Royal Danish Ballet. About three quarters of the way through this seemingly endless fertility rite, I comforted myself with the thought that I need never see it again. It was such a blatant imitation of Graham's middle- and late-period mannerisms—tilted arabesques finished off with spasmodic contractions, chorus and mother-earth goddess urging the young folks on to their destiny, yards of

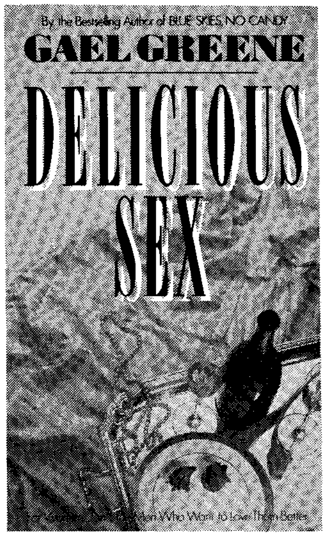
Photograph by Beatriz Schiller.

fabric not quite concealing the absence of choreographic substance—that I assumed Ailey wouldn't dare show it in New York. Never assume.

A TELEGRAPHIC REPORT ON THE **North Carolina Dance Theater,** recently at the Joyce, would echo the estimate of countless companies we see in the course of a season: wonderful dancers, disappointing repertory. But, unlike many of the groups who visit us or live here, this ensemble is far too engaging to be dismissed so shortly. NCDT is the "professional affiliate" of the North Carolina School of the Arts, an academy that has sent dozens of performers into national companies both classical and modern. One can see why these dancers are in demand: Not only are they technically adept in a variety of genres, they manage, refreshingly, to look like individual—and likable—human beings.

Performing a repertory that ranges from ballet to postmodern, the NCDT dancers are far more convincing in classical work than most who attempt to be multilingual. Their ballet instructors represent a Ballet Russe background as well as the Balanchine inheritance, and the resulting combination is pleasing. From the more old-fashioned style, the dancers get a graceful port de bras and graciousness of manner, while the New York City Ballet influence has lent them clarity. Similarly, the work in modern dance, largely Graham-based, doesn't war with the classical training but complements it, adding fluidity, a sculptural dimension, and a sinewy attack. The company has a distinct profile, at a time when few of our regional troupes manage to create one. Evidently those in command—Robert Lindgren, Salvatore Aiello, and their associates—have envisioned how the group should look and made that vision a daily reality.

If only they had had as much wisdom and luck with the choreography. Knowing some of the dances and all of the choreographers represented, I chose to see the Helgi Tomasson–Senta Driver–Elisa Monte–Aiello program because it sounded more inviting than an evening in the company of Charles Moulton, Lar Lubovitch, Vincente Nebrada, and Aiello. Still, half the time I desperately wanted to be somewhere else. Tomasson's *Giuliani: Variations on a Theme* is consistently delightful, while Driver's *Resettings,* which does battle with received ideas about the rules and conventions of dancing, has its own blunt wit. Monte's *White Dragon,* however, is a piece of patently fake postmodernism, and Aiello has used the Bach *Magnificat* as aural enhancement for sentimental waftings typical of undergraduate dance recitals in the fifties. Audiences and dancers alike deserve better. ■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MILKING HONEY

"...In *Wild Honey,* McKellen mugs and struts expertly, but oh, what a drop of sincerity could do in that ocean of technique..."

WHICHEVER WAY YOU SLICE IT, **Wild Honey** is a play divided against itself. Written by Chekhov at, apparently, age 21, it was posthumously discovered in a manuscript without title page or title but with numerous corrections. The fair copy was destroyed by the author when the diva to whom the work was dedicated rejected it. Huge and unwieldy, *Platonov* (as it is usually called) has been cut and adapted for production before, but never more boldly than by Michael Frayn (who, by the way, knows Russian), under its present, more erotic title. *Wild Honey* falls midway between not-quite-ripe *Cherry Orchard* and less joyously noisy *Noises Off,* and is, for all its faults, the best thing Fraykhov ever wrote: charming, funny, and deeply melancholy. But in the New York production, the elements do not blend even as much as they did in London; watching it is like dining on good food off a badly wobbly table.

The complete text of *Platonov,* as translated by David Magarshack, immerses one in 200 turgid pages, twenty confusing characters, and two different plays. There is the social play, about the bankruptcy of the landed gentry, the dilettantism of the intellectuals, and the boredom of provincial life only fitfully mitigated by grandiloquent small talk, joyless carousing, and dalliances ranging from the platonic to the scandalous. And there is the more intimate tragicomedy of Platonov, potentially a second Byron, turned village schoolmaster and reluctant Don Juan. He is, to quote a title of Drieu La Rochelle's, *l'homme couvert de femmes,* or, more precisely, a man drowning in the adoration of four women: his homely, devoted, forgiving, but finally distraught wife and three very different malcontents driven by the same demon. This tragi-farcical private hell resounds, even in the unformed voice of young Chekhov, with comic despair.

But the two plays, and their variously satirical and wistful, outrageous and agonized tones, do not mesh into what was to become Chekhov's way, succinctly defined by Peter Szondi as a "resignation in which yearning and irony combine into a middle position." Nor could the adaptation, however ingenious, bridge the gap without wholly discarding the Chekhovian blueprint or forgetting all Frayn has digested—from Feydeau to the theater of the absurd—for the sake of a lost, by now inconceivable simplicity.

MATING GAME: *Ian McKellen and Kim Cattrall in Frayn's adaptation of Chekhov.*

Still, if only the New York mounting were up to the London one of 1984, which it means to duplicate. The stage, the auditorium, the acting at the National Theatre—all were more congenial. Though Ian McKellen, the sole holdover, was already overdoing Platonov, three years of overdoing and an underdone Broadway supporting cast have driven him over the edge. Even so, McKellen's storm in a samovar is fascinating: all that madness, and nothing but method in it! McKellen mugs, struts, fidgets, prances, erupts, and shrivels expertly, and his vocal music can do—and does—everything from Gielgud to a sewing machine. It is almost as impressive as it is self-conscious and self-applauding, but oh, what a drop of sincerity could do in that ocean of technique.

It is hard to assess what is most to blame for the rest: Christopher Morahan's pumping up his own direction for Broadway, a general lack of period and place sense common to American actors, or just poor performances. Sullivan Brown is droll as Dr. Triletzky, an overgrown baby trying to leap into any cradle; Kate Burton, relieved of her usual burden of being a delicious ingenue, does well by Sasha, the plain, kind, put-upon wife. Although Kathryn Walker imbues Anna—the lusty, youngish widow who hopes to escape boredom and bankruptcy in the arms of Platonov—with plenty of presence, her work is unvaried and vulgar, pitched too close to Tallulah Bankhead. Kim Cattrall looks pretty as Sofya, the young wife espousing adultery with the loftiest of ideals, but her performance seldom rises above the dutiful. As Marya, the hysterical chemistry student besotted with Platonov, the usually much better J. Smith-Cameron seems to have her Bunsen burner stuck on high.

Among the men, three made me positively squirm—Stephen Mendillo, Jonathan Moore, and Frank Maraden. And, as noted, Morahan has staged much of *Wild Honey* as if it were Woody Allen's *Midsummer Night's Sex Comedy,* with a spectrum of jarring accents from high British through middle Canadian to low U.S. But John Gunter's sets manage to be detailed and atmospheric without excessive literal-mindedness, and Deirdre Clancy's costumes are handsome or desperate as need be.

And there is Frayn's way with words. Chekhov has Platonov say, "Only those novels have happy endings in which I'm not the hero." Not bad, but how much better is Frayn's "The only stories that

Photograph by Fred Ohringer.

"...There is a lot of local color in Foote's *Widow Claire,* but nothing that hasn't been heard from dozens of southern writers..."

end happily are the ones that don't have me in them." Again, trying to ward off Anna's advances, Chekhov's Platonov concedes, "We may perhaps meet again many, many years hence, when both of us will be able to laugh and shed senile tears over these days." How much stronger is "....when we're both old—old enough to laugh together and shed an ancient tear or two over the past. As the present will mercifully have become." Fraykhov is not nearly so good as the mature Chekhov, or even as Frayn without Chekhov (though there is much funny stuff here that is pure Frayn and not in the original), but there is also a civilized, weary, heedless poetry that flashes forth from time to time with a brightness way beyond a Neil Simon's.

WHILE MOST OF OUR YOUNGER PLAYwrights (see Roger Hedden, below) write as if there were no tomorrow, Horton Foote writes as if there had been no yesterday. **The Widow Claire,** the latest installment in his nine-play cycle about the Robedaux family, *The Orphan's Home*—whose hero, Horace Robedaux, is clearly Foote's grandfather—may be the most shopworn, contrived, and soporific of the four that have thus far left their drawer for the stage or the screen. This long night's journey into day has Horace, 21, on a last date with Claire, 28, the merry widow of the pseudonymous Texas burg, Harrison; tomorrow, he leaves for six weeks of business school in Houston. Claire has two small, infuriating children who evidently never sleep but pester their mother's gentlemen callers in a fiendish variety of ways all night through. These callers include Ned (an offstage character), an elderly but well-to-do Galveston tradesman, whom Claire doesn't care for but who offers marriage and security; Val, an impecunious, violent ne'er-do-well, who beats her and would marry her for her real estate and who has a strong sexual hold over her; and, of course, Horace, whom she is drawn to as purely as he to her, but who is too young, too poor, and without obvious prospects. They dance together, kiss chastely, exchange life stories, and yearn for each other tacitly and helplessly.

There is also a lot of local color, embodied in some boozing, gambling, whoring layabouts and their rowdy stories, counterpointing Horace's and Claire's tales of poverty and shabby gentility. But there is nothing here that hasn't been heard from dozens of southern and southwestern writers, high and low, from Faulkner to Reynolds Price, from Tennessee Williams to Robert Benton. Foote is more likable, less sensational than many, but at a great gain in tedium. The filial piety may well surpass—at least in cumulative length—what has been written about the Tyrones, Talleys, and Jeromes; but the Robedaux' chief specialty, alas, is their déjà vu.

Take the pathetic efforts at humor: In his sleep, a drunken loafer invokes a 50-cent whore over and over again, while his fellows speculate about her identity; Claire's kids, whenever their mother and Horace start getting close, promptly interrupt them in trying and trite ways. And the pathetic efforts at pathos: Horace, who hasn't a penny and will be in Houston, tries to pay a friend to take Claire to an upcoming dance she longs to go to, or gets himself beaten to a pulp while attempting to defend Claire from Val as she stands unhelpingly by. It is bad enough to pile Ossa on Pelion, but *The Widow Claire,* for 90-odd repetitious minutes, piles corn pones on hominy grits.

Michael Lindsay-Hogg's direction suffers Horace, after the most dreadful beating, to stand bolt upright instead of collapsing into a chair; as Claire talks at him from an unconcerned distance, the young man merely palpates his chin as if testing it for five-o'clock shadow. To be sure, the play needs a revolving stage and a proscenium to make topographical and dramatic sense; the arena staging kills effect upon effect. Eugene Lee's set is forced to scramble locales and clumsily conflate indoors and outdoors; but Van Broughton Ramsey's costumes are apt, as is Natasha Katz's lighting. The supporting cast is a dead loss, but the principals don't help much, either. Matthew Broderick has been shuttling between the Robedaux and Neil Simon's Jeromes; he is much less persuasive in the rural South, and his hangdog or blank expressions do not convey the needed goodness and patience. As Claire, Hallie Foote (Horton's daughter) is better: She looks right and can do the accent, but her acting lacks variety. The last scene, in which Claire announces her choice of security over love, should have broken my heart; all I could think, however, was that those children, and the nonactors portraying them, might finally get their sleep.

THE TITLE OF YOUNG ROGER HEDDEN'S **Bodies, Rest, and Motion** comes from Newton's first law of motion: "A body at rest or in motion will remain in that state unless acted upon by some outside force." But the young people in the play drift from place to arbitrary place, fall in and out of new or old affairs, lose jobs and parents inexplicably—in short, move or rest without any identifiable force acting on their often soulless bodies. If the author knows what the force is, he doesn't care a fig Newton for our enlightenment. But then there seems to be no force acting from within either.

Hedden knows how to write funny dialogue that is hideously up-to-date, disjointed, and proceeding from some buried enthymemes: "He was too tall to be my father. He was wearing this long overcoat. I thought he was standing on my mother's shoulders." Or: "I can't believe that we don't have a color TV." "We don't watch much." "Yes, but at our age!" He is skillful at throwing together two or three lovers or ex-lovers in curiously lopsided situations, and can manage a genuine outburst of passion and sex with considerable eroticism and humor. He also carries off a bravura monologue in which a man tries to cajole or bully a long-distance operator into connecting him with his faraway girlfriend whose phone has been disconnected. And the non sequiturs of talk and action are not wanting for a certain panache.

Billy Hopkins has directed this properly spare production competently, and the acting is generally excellent. W. H. Macy is interestingly remote as a disaffected TV salesman; Andrew McCarthy is delightful as a young house painter who beds and loses Macy's abandoned girl. As that girl, Laurie Metcalf is superlative: the personification of good-natured randomness, sweetly illogical. As a tougher, more cynical friend and lover, Christina Moore is splendid, and Lois Smith, Larry Bryggman, and Carol Schneider also do well. I guess the play's lack of structure is postmodern, even as its physics is post-Newtonian. If the playwright's role is to understand his characters as little as they do themselves, Hedden has succeeded.

I SENSED TROUBLE WHEN CSC DECLARED that its **Merchant of Venice** would be done in the thirteenth-century style of Giotto. People who don't know what trecento means are unlikely to know what Shakespeare, poetry, and acting are. This production, starring Sigourney Weaver (who has no notion of how to do Shakespeare) and directed by her husband, James Simpson, as "The Three Stooges Go to Venice," had a trecento–flea market look and dismal acting, especially from George McGrath (Antonio), Elaine Hausman (Jessica), and Dan Moran and Reg E. Cathey in sundry parts. The one original aspect was Jessica's living in an upended coffin from which she'd pop up like a Jess-in-the-box. John Seitz was at least a professional Shylock. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

LARGER CHIC

HERE'S A SALE FOR WOMEN SIZES 14–24. Lurex-and-wool blazers, were $325, now $159; silk-crêpe tunic blouses, were $195, now $89; wool-jersey tunics with gold-and-rhinestone-studded dickey, were $235, now $99; wool-satin pants and wool-challis shirts with metallic piping, were $140 and $130, respectively, now $79 each; wool-jersey tops with trumpet skirts, were $325, now $159; wool-jersey dresses, were $245, now $129; Cynthia Holder skirts and cable-knit cotton sweaters, were $72 and $130, respectively, now $59 and $99; sample dresses, here $69; leather jackets and patchwork coats (sizes 12–20 only), were $350–$1,500, now $179–$749. Winter coats, now 25 percent off. A.E., D.C., M.C., V., checks accepted; all sales final. *Ashanti, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Wed. and Fri. and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; while stock lasts.*

DESIGNER FASHION

THE CHARIVARI STORES ARE HAVING A sale for women, sizes 2–14, and men, sizes 36–44, 28–36 (pants), S–XL (sweaters and sport shirts), and 14½–16½ (dress shirts). At Charivari for Women, by Max Mara, Ellen Tracy, Tahari, and Vittadini: suits, were $475–$510, now $229–$259; coats, were $420–$940, now $209–$479; dresses, were $164–$350, now $89–$179; skirts, pants, jackets, and blouses, were $78–$395, now $39–$199. At Charivari Sport, for women, by Et Vous, Kikit, Tous les Caleçons, and Willi Wear: jeans, were $62–$64, now $39; shirts, sweaters, and skirts, were $58–$124, now $29–$69; jackets, were $122–$170, now $69–$89. At Charivari 72, for women, by Byblos, Romeo Gigli, Miyake, and Claude Montana: dresses, were $250–$920, now $129–$469; skirts, sweaters, and tops, were $155–$755, now $79–$359; outerwear, was $430–$1,540, now $219–$769; leather and shearling jackets and coats, were $1,965–$2,945, now $989–$1,479. At Charivari Workshop, for women, by Corinne Cobson, Katharine Hamnett, Matsuda, and Sans Tambours Ni Trompettes: skirts, pants, shirts, and sweaters, were $80–$490, now $49–$229; jumpsuits and dresses, were $125–$380, now $69–$189; outerwear, was $300–$765, now $159–$379. At Charivari 57, for women, by Alaïa, Gaultier, Genny, and Yamamoto: pants, tops, and skirts, were $90–$590, now $69–$299; jackets, were $365–$715, now $189–$359; suits, were $740–$1,290, now $379–$649; dresses, were $250–$560, now $129–$289; outerwear, was $555–$1,850, now $279–$929; leather and shearling jackets and coats, were $2,125–$3,700, now $1,059–$1,859. At Charivari for Men and Charivari 72, for men, by Armani, Cerruti, Ferre, Miyake, and Versace: sport coats and suits, were $470–$1,260, now $199–$629; pants, shirts, and sweaters, were $95–$655, now $49–$329. At Charivari Sport, for men, by Axis, BASCO, Carbonell, Girbaud, Nancy Heller, and Willi Wear: shirts, sweatshirts, pants, and sweaters, were $30–$215, now $19–$109; sport coats and outerwear, were $125–$200, now $69–$99. At Charivari Workshop, for men, by Comme des Garçons, Katharine Hamnett, Matsuda, Paul Smith, and Arrston Volaju: pants, shirts, and sweaters, were $70–$395, now $39–$199; sport coats, were $250–$770, now $129–$389; outerwear, was $325–$900, now $169–$449. At Charivari 57, for men, by Byblos, Gaultier, Kenzo, Claude Montana, Sans Tambours Ni Trompettes, and Yamamoto: pants, shirts, and sweaters, were $95–$660, now $49–$329; sport coats and suits, were $400–$850 and $675–$1,075, respectively, now $199–$429 and $339–$539; outerwear, was $275–$1,025, now $139–$519. A.E., M.C., V., checks accepted; all sales final. *Charivari for Women, 2307 Broadway, near 83rd St. (873-1424); Charivari for Men, 2339 Broadway, at 85th St. (873-7242); Charivari Sport, 201 West 79th St. (799-8650); Charivari Workshop, 441 Columbus Ave., at 81st St. (496-8700); Charivari 72, 257 Columbus Ave., at 72nd St. (787-7272); Charivari 57, 18 West 57th St. (333-4040). Phone for hours. Sale while stock lasts.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

PIPES AND SUCH

THE PIPE PARAPHERNALIA ON SALE HERE includes: prima-quality block meerschaums, were $50–$250, now $40–$200; Connoisseur standard shapes, were $22.50–$32.50 and $20 (slightly flawed), now $18–$26 and $16; vintage straight-grain specimen pipes, were $40–$200, now $30–$150; featherweight and lightweight carved or smooth-finish classic-shape pipes, were $37.50 and $40, now $28.12 and $30; one-of-a-kind and custom-made pipes, were $175–$1,500, now $122.50–$1,050; large Oompaul shapes, were $50, now $30; pouches, racks, tobacco humidors, and calabash pipes with meerschaum bowls, now 10 percent off. Mail orders accepted. A.E., M.C., V., checks accepted; exchanges possible. *Connoisseur Pipe Shop, Ltd., 51 West 46th St., New York, N.Y. 10036 (247-6054); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 5 p.m.; through 1/31.*

PAMPER YOURSELVES

THIS SALON, SERVING MEN AND WOMEN, offers a Night of Grooming for men, Wednesday nights only from 5 to 8 P.M., including hair-color consultation, wash, cut, and blow-dry; facial; sandalwood-oil scalp-and-hair treatment; and manicure and pedicure, usually $150, now $100. A Day of Beauty for women includes the above services plus makeup, usually $250, now $200. By appointment only. A.E., M.C., V., checks accepted. *Linda Tam Salon, 680 Fifth Ave., near 54th St., second floor (757-2555); Mon., Tues., Fri., and Sat. 8:30 a.m.–7 p.m., Wed. and Thurs. till 8 p.m.; through 1/31.*

BABY, BABY, BABY

THESE CHARMING CHILDREN'S CLOTHES are reduced 50 percent. Babymini, Marese, Sun & Sand cotton turtlenecks and long-sleeved polo shirts (sizes 6 months to 8 years), now $7.50–$16; French wool or wool-blend sweaters (sizes 6 months to 6 years), now $17.50–$25; Jean Bourget, Petit Boy, Catamini, J.M., Kidoko, Klimagers, and No Kidding cotton-flannel shirts (sizes 6 months to 7 years), now $12.50–$22; socks and slipper socks, now $3.75–$7.50; hats, mittens, gloves, and scarves, now $4.50–$10. A.E., M.C., V. accepted; no checks; all sales final. *Robin's Nest, 1397 Second Ave., near 73rd St. (737-2004); Mon.–Fri. 11 a.m.–7 p.m. and Sat. till 6 p.m.; while stock lasts.*

PAINTED BY HAND

THE HAND-PAINTED AND APPLIQUED items for women (sizes 6–14) and children (sizes infant to girl's 14/16) on sale here include: sweatshirt dresses, were $40–$48, now $20–$24; cotton-jersey stenciled separates, now 40 percent off; hand-painted cotton sweaters, were $72, now $43.20; children's dinosaur-stenciled thermal underwear, was $16–$22, now $8–$11; children's appliquéd sweatsuits, were $22–$28, now $13.20–$16.80; stenciled infantwear, was $12–$14, now $7.20–$8.40. Also, hand-painted shoes, deck shoes, and high-tops (for men, too), were $18–$65, now $9–$30. Accessories and antique fixtures. A.E., M.C., V. accepted; no checks; all sales final. *Bumbleberry's, 154 Eighth Ave., near 18th St. (675-3732); Mon.–Sat. noon–8 p.m.; through 1/17.* ■

A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 31

52 MOVIES

60 THEATER

64 ART

68 MUSIC & DANCE

70 RESTAURANTS

78 OTHER EVENTS

80 NIGHTLIFE

82 RADIO

85 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Dec. 31–Jan. 6: New American Animation: Robert Breer, Jane Aaron, and Maureen Selwood. #2—*Mona Lisa.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Dec. 31: *Beyond the Valley of the Dolls; Barbarella.* Jan. 1: *The Joyless Street; The Story of Gosta Berling.* Jan. 2–3: *The Return of Martin Guerre; Les Compères.* Jan. 4: *Last Year at Marienbad; Providence.* Jan. 5: *That Obscure Object of Desire; Nazarin.* Jan. 6: *Gun Crazy; Undercover Man.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Jan. 1: *King Kong Lives.* Beg. Jan. 2 (tent.): *"Crocodile" Dundee.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*Children of a Lesser God.* #2—*Mother Teresa; My Beautiful Laundrette.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*The Morning After.* #2—*Blue Velvet.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *True Stories.*

7. MOVIELAND 8TH STREET—8th St. E. of University Pl. 477-6600. #1—*No Mercy.* #2—*The Mission.* #3—*Brighton Beach Memoirs.*

8. THEATRE 80—St. Mark's Pl. W. of First Ave. 254-7400. Dec. 31–Jan. 1: *Roman Holiday; Breakfast at Tiffany's* (special New Year's Eve buffet party). Jan. 2–3: *Wuthering Heights* (1939); *Jane Eyre.* Jan. 4: *The Americanization of Emily; Victor/Victoria.* Jan. 5: *October; Potemkin.* Jan. 6: *Flamingo Road; Sadie McKee.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Dec. 31–Jan. 1: *The Ruling Class; Bedazzled.* Jan. 2–3: *Desperately Seeking Susan; Smithereens.* Jan 4–6: *Face to Face; Autumn Sonata.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*The Mosquito Coast.* #2—*Crimes of the Heart.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*A Room With a View.* #2—*Down by Law.* #3—*Peggy Sue Got Married.* #4—*She's Gotta Have It.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*King Kong Lives.* #2—*Lady and the Tramp.* #3—*Heartbreak Ridge.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *Little Shop of Horrors.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *The Morning After.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Crimes of the Heart.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Three Amigos.* #2—*Star Trek IV: The Voyage Home.* #3—*The Golden Child.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*The Mosquito Coast.* #2—*The Morning After.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Platoon.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Star Trek IV: The Voyage Home.* #2—*The Golden Child.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Little Shop of Horrors.* #2—Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Crimes of the Heart.* #3—*An American Tail.* #4—Thru Dec. 30: *Blue Velvet.* Beg. Dec. 31: *Peggy Sue Got Married.* #5—*She's Gotta Have It.* #6—Thru Dec. 30: *Peggy Sue Got Married.* Beg. Dec. 31: *King Kong Lives.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *The Color of Money.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *"Crocodile" Dundee.* **EMBASSY 3, 4**—*Native Son.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*No Mercy.* #2—*Heartbreak Ridge.*

38. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Lady and the Tramp.* Theater closed to the public Jan. 6.

39. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Three Amigos.* #2—*The Boy Who Could Fly.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *Lady and the Tramp.*

42. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Thru Dec. 30: *Nutcracker: The Motion Picture.* Opening Dec. 31: *Wisdom.*

43. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *The Color of Money.*

45. SUTTON—57th St. E. of Third Ave. 759-1411. *The Mosquito Coast.*

46. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Sid & Nancy.*

47. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Children of a Lesser God.*

48. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Morning After.*

49. PLAZA—58th St. E. of Madison Ave. 355-3320. *The Mission.*

50. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Decline of the American Empire.*

51. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *'Round Midnight.*

52. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Crimes of the Heart.* #2—*Heartbreak Ridge.*

53. BARONET—Third Ave. at 59th St. 355-1663. Thru Dec. 30: *King Kong Lives.* Opening Dec. 31: *Wisdom.* **CORONET**—*Native Son.*

54. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Marlene.*

55. CINEMA I—Third Ave. at 60th St. 753-6022. *Miss Mary.* **CINEMA II**—753-0774. *Betty Blue.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Three Amigos.* #2—832-2720. *No Mercy.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Little Shop of Horrors.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*Platoon.* #2—*The Golden Child.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Rouge Baiser.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Brighton Beach Memoirs.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Three Amigos.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *The Morning After.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*The Golden Child.* #2—*Star Trek IV: The Voyage Home.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. 289-8900. #1—*No Mercy.* #2—*Heartbreak Ridge.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. *King Kong Lives; Manhunter.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brighton Beach Memoirs.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*The Mosquito Coast.* #2—*Thérèse.* #3—*Men . . . .*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*El Amor Brujo.* #2—*Ménage.*

83. REGENCY—B'way nr. 67th St. 724-3700. Dec. 31–Jan. 3 (Champagne and refreshments on New Year's Eve): *Bringing Up Baby; Holiday* (1938); *Precious Images.* Jan. 4–5: *Jane Eyre; A Man for All Seasons.* Jan. 6–7: *The 400 Blows; Stolen Kisses.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*The Morning After.* #2—*A Room With a View.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*No Mercy.* #2—*The Golden Child.* #3—*Three Amigos.* #4—*Little Shop of Horrors.* #5—*Star Trek IV: The Voyage Home.* #6—*Crimes of the Heart.*

86. THALIA—95th St. W. of B'way. 222-3370. Dec. 31–Jan. 3: Surrealistic Film Festival. Jan. 4: *Last Tango in Paris; A Streetcar Named Desire.* Jan. 5: *Paris, Texas; Hammett.* Jan. 6: *Underground U.S.A.; The Way It Is.*

87. METRO—B'way nr. 99th St. 222-1200. #1—*The Mission.* #2—*'Round Midnight.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Lady and the Tramp.* #2—*Down by Law; An American Tail.* #3—*King Kong Lives.* #4—*"Crocodile" Dundee.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. 222-8900. #1—*Heartbreak Ridge.* #2—*King Kong Lives.* #3 & #4—*The Golden Child.*

90. NOVA—B'way nr. 147th St. 862-5728. Thru Jan. 1: *King Kong Lives.* Beg. Jan. 2 (tent.): *"Crocodile" Dundee.*

91. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Wisdom.* #2—*No Mercy.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. 769-5200. **Naturemax:** adm. $3.25; senior citizens $3; children $1.50: *On the Wing:* Daily at 11:30 a.m. & 3:30, Mon.–Fri. at 1:30; *Nomads of the Deep* and *Skyward:* Mon.–Fri. at 12:30, Wed. & Fri. at 4:30, Sat.–Sun. at 10:30 a.m. & 1:30; *The Dream Is Alive:* Daily at 2:30, Mon.–Fri. at 10:30 a.m., Sat.–Sun. at 12:30 & 4:30. Triple feature: adm. $4.75; sen. citizens $4.50; children $3: Fri.–Sat. at 6: *On the Wing, Nomads of the Deep,* and *Skyward;* 7:30: *The Dream Is Alive, Nomads of the Deep,* and *Skyward.*

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn. (718) 638-5000. Adm. $3; members and senior citizens $2; students $1; museum adm. not included. Movies of the Machine Age. Jan. 4 at 3: *A Trip to the Moon* (France, 1902), dir. Georges Méliès, and *The Purple Death From Outer Space* (1939), dir. Ford Beebe and Ray Taylor, with Buster Crabbe as Flash Gordon.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Ciné-Club: adm. $3.50; students and senior citizens $2.50; members free; limited seating. Jan. 6–7 at 1, 3:15, 6 & 8:45: *Le Doulos* (France, 1962), dir. Jean-Pierre Melville, with Jean-Paul Belmondo.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Video-Feature: Thru Feb. 22: Return of Guerrilla Television: A TVTV Retrospective. Thru Jan. 11: Tue.–Fri. at 12:15 & 2:45, Sat.–Sun. at 11:15 a.m. & 2:30: *Four More Years* (1972); Tue.–Fri. at 1:15 & 3:45, Sat.–Sun. at 1:15 & 4:30: *Lord of the Universe* (1974); Tue.–Fri. at 2:15, Sat.–Sun. at 12:30 & 3:45: *Video & Television Review #1: TVTV* (1975).

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting: Jan. 4 at 12:30, 1:30 & 2:30: "Hanukkah," from *Marshall Efron's Illustrated, Simplified and Painless Sunday School* (1973), and "A Hanukkah Celebration," from *Candle Unto Candle* (1984).

THE KITCHEN—512 W. 19th St. 255-5793. Video Viewing Room, thru Jan. 31, free: Tue.–Sat. at 1: Works by Ken Kobland/Wooster Group; at 2: *Gary Seven* by Peter Reich, and *O Panama* by Burt Barr and James Benning; 3:15: From *The Eleventh Hour* on Britain's Channel Four; at 5: Tapes by request.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Feb. 10: Video: Recent Acquisitions. **Titus Theater 1:** Jan. 1 at 2:30 & 6: A History of Camera Movement: *The Rules of the Game* (France, 1939), dir. Jean Renoir. Thru Feb. 17: British Film: Traditions—"Melodramatics." Jan. 2 at 2:30: *The Small Back Room/Hour of Glory* (Great Britain, 1949), dir. Michael Powell and Emeric Pressburger; at 6: *Noose/The Silk Noose* (Great Britain, 1948), dir. Edmond T. Greville. Jan. 3 at 2: *The Curse of Frankenstein* (Great Britain, 1957), dir. Terence Fisher; at 5: *Dracula/Horror of Dracula* (Great Britain, 1958), dir. Terence Fisher. Jan. 4 at 2: *The Hound of the Baskervilles* (Great Britain, 1959), dir. Terence Fisher; at 5: *The Gorgon* (Great Britain, 1964), dir. Terence Fisher. Jan. 5 at 2:30: *Yield to the Night/Blonde Sinner* (Great Britain, 1956), dir. J. Lee Thompson; at 6: *The Perfect Woman* (Great Britain, 1949), dir. Bernard Knowles. Jan. 6 at 2:30: *The Clouded Yellow* (Great Britain, 1950), dir. Ralph Thomas; at 6: *The Hasty Heart* (Great Britain, 1949), dir. Vincent Sherman. **Titus Theater 2:** Thru Jan. 5: Homage to the Cinémathèque Française. Jan. 2 at 3: *Le Tournoi dans la cité* (France, 1929), dir. Jean Renoir; 6:30: *Tarakanova* (France, 1929), dir. Raymond Bernard. Jan. 3 at 2:30: *La Proie du vent* (France, 1927), dir. René Clair; 5:30: (See Jan. 2 at 3). Jan. 4 at 2:30: *Conte Cruel (La Torture par l'espérance)* (France, 1929), dir. and with Gaston Modot, and *Dans la nuit* (France, 1929), dir. and with Charles Vanel; 5:30: (See Jan. 2 at 6:30). Jan. 5 at 6:30: (See Jan. 4 at 2:30). Jan. 6 at 3 & 6:30: In Memoriam: *Casablanca* (1942), dir. Michael Curtiz, with Humphrey Bogart and Ingrid Bergman.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516) 423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Dec. 31 at 9: New Year's Eve double feature (spec. adm.): *Sullivan's Travels* (1941), dir. Preston Sturges, with Joel McCrea and Veronica Lake, and *Home of the Brave* (1986), dir. and with Laurie Anderson. Jan. 1–2 at 3: *Way Out West* (1937), dir. James W. Horne, *The Music Box* (1932), and *Towed in a Hole* (1932), all with Laurel and Hardy; Jan. 1 at 5:30, 7:15 & 9, Jan. 2 at 8, 9:45 & 11:30: *Home of the Brave.* Jan. 3 at 8 & 10, Jan. 4 at 3, 5, 7 & 9, Jan. 5–8 at 8, Jan. 9 at 8 & 10: *Men . . .* (West Germany, 1985), dir. Doris Dörrie.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 6 at noon: Saints and Martyrs: *The Passion of Joan of Arc* (France, 1928), dir. Carl Theodor Dreyer; 2:30: Screen Couples: *The Gay Divorcée* (1934), dir. Mark Sandrich, with Fred Astaire and Ginger Rogers.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Jan. 2–15, Tue.–Sun. at 6: *Once Upon a Time in the West* (Italy, 1969), dir. Sergio Leone, with Charles Bronson, Claudia Cardinale, and Henry Fonda; Tue.–Sun. at 9 (sep. adm.): *The Leopard* (Italy, 1963), dir. Luchino Visconti, with Burt Lancaster and Claudia Cardinale. Fri.–Sun. at 4:30: *Sudden Fear* (1952), dir. David Miller, with Joan Crawford. Public Service (free): Sat.–Sun. at 2: *The Flapper Story* (1985), dir. Lauren Lazin, *I Promise to Remember: Frankie Lymon and the Teenagers* (1985), dir. Steven Fischler and Joel Sucher, and *International Sweethearts of Rhythm* (1986), dir. Greta Schiller and Andrea Weiss.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. (718) 592-2405. Free with museum adm. Dec. 26–31 at 2: *Pinocchio* (Disney, 1940). American Visions: Jan. 3 at 2: *Georgia O'Keeffe* (1977).

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718) 727-1135. Adm. $2; members $1. D. W. Griffith: Realist and Romantic. Jan. 4 at 1:30: Shorts by Griffith: *The Salvation Army Lass* (1908), *Simple Charity* (1910), *The Failure* (1911), *The Transformation of Mike* (1911), *The Adventures of Billy* (1911), *One Is Business, the Other Crime* (1912), and *The Mothering Heart* (1913); guest speaker. Thru Jan. 31: Tue.–Sat. 10 a.m.–5, Sun. 1–5: Paracinema Sculpture by Barry Gerson: *Floating* (1979), *Arteries* (1981), *Venetian Faster* (1982), and *Brick Wall* (1986).

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Dec. 30–Jan. 16: The Black Woman Independent: Representing Race and Gender. Dec. 31 at noon: *Illusions* (1982), dir. Julie Dash, and *Grey Area* (1982), dir. Monona Wali; 2:30: *Fannie's Film* (1981), dir. Fronza Woods, and *Gotta Make This Journey: Sweet Honey in the Rock* (1983), dir. Michelle Parkerson. Jan. 2 at noon: *Hair Piece: A Film for Nappyheaded People* (1982), dir. Ayoka Chenzira, and *A Different Image* (1982), dir. Alile Sharon Larkin; 2:30: *Four Women* (1978), dir. Julie Dash, and *I Be Done Been Was Is* (1984), dir. Debra Robinson. Jan. 3 at noon: *Your Children Come Back to You* (1979), dir. Alile Sharon Larkin, and *A Mother Is a Mother* (1982), dir. Cynthia Ealey and Lyn Blum; 2:30: *A Minor Altercation* (1977), dir. Jackie Shearer, and *Suzanne, Suzanne* (1982), dir. Camille Billops. Jan. 4 at 1: (See Dec. 31 at noon); 3:30: (See Dec. 31 at 2:30). Jan. 6 at 2: (See Jan. 2 at noon); 6:30: (See Jan. 2 at 2:30). Thru Jan. 18: Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6: *Ohio at Giverny* (1983), a video installation by Mary Lucier.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Heartbreak Ridge.* #4—*King Kong Lives.*

101. AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*King Kong Lives.* #4—*Star Trek IV.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Star Trek IV.* #2—*The Golden Child.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Three Amigos.* #2—*Heartbreak Ridge.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Jan. 1: *King Kong Lives.* Beg. Jan. 2 (tent.): *"Crocodile" Dundee.*

106. FAIRMONT—E. Tremont Ave. nr. Crotona Ave. 901-3322. #1—Thru Dec. 30: *Heartbreak Ridge.* Beg. Dec. 31: *Wisdom.* #2—*King Kong Lives.* #3—*No Mercy.*

107. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Lady and the Tramp.* #2—*Little Shop of Horrors.* #3—*Three Amigos.* #4—*The Morning After.*

108. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Jan. 1: *Heartbreak Ridge.* Beg. Jan. 2 (tent.): *"Crocodile" Dundee.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Star Trek IV.* #2—*The Golden Child.* #3—*Lady and the Tramp.* #4—*King Kong Lives.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Three Amigos.* #2—*Heartbreak Ridge.* #3—*An American Tail.* #4—*No Mercy.* #5—*Lady and the Tramp.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. #1—*Little Shop of Horrors.* #2—*The Golden Child.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Three Amigos.* #2—*Heartbreak Ridge.* #3—*Little Shop of Horrors.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*The Morning After.* #2—*King Kong Lives.* #3—*Star Trek IV.* #4—*The Golden Child.* #5—*Three Amigos.* #6—*Little Shop of Horrors.* #7—*Crimes of the Heart.* #8—*Lady and the Tramp; "Crocodile" Dundee.* #9—*Brighton Beach Memoirs.* #10—*An American Tail.* #11—*The Mosquito Coast.* #12—*Heartbreak Ridge.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*Lady and the Tramp.* #2—*No Mercy.* #3—*"Crocodile" Dundee.* #4—*King Kong Lives.* #5—*Three Amigos.* #6—*The Mosquito Coast.* #7—*An American Tail; The Color of Money.*

201. AVENUE U—Ave. U at E. 16th St. 645-3800. #1—*"Crocodile" Dundee.* #2—Tent.: *The Color of Money.*

202. BENSON—86th St. at 20th Ave. 372-1617. #1—*Lady and the Tramp.* #2—*Three Amigos.*

204. BROOKLYN HEIGHTS—Henry St. at Orange St. 596-7070. #1—*Brighton Beach Memoirs.* #2—*The Morning After.*

205. CANARSIE—Ave. L at E. 93rd St. 251-0700. #1—*Three Amigos.* #2—*Brighton Beach Memoirs.* #3—*Lady and the Tramp.*

206. CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Jan. 1: *King Kong Lives.*

207. COBBLE HILL—Court St. at Butler St. 596-9113. Program unavailable.

208. COMMODORE—B'way at Rodney St. 384-7259. #1—*Heartbreak Ridge.* #2—*King Kong Lives.*

209. DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Little Shop of Horrors.* #4—*Heartbreak Ridge.* #5—*Brighton Beach Memoirs.*

211. KENT—Coney Island Ave. nr. Ave. H. 338-3371. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

212. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*The Golden Child.* #2—*Star Trek IV.*

213. LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*The Golden Child.* #2—*King Kong Lives.* #3—*No Mercy.* #4—*Star Trek IV.*

214. LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

215. MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*The Mosquito Coast.* #4—*"Crocodile" Dundee.*

216. OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Brighton Beach Memoirs.* #2—*Little Shop of Horrors.* #3—*The Golden Child.* #4—*Star Trek IV.* #5—*No Mercy.* #6—*Three Amigos; An American Tail.*

217. PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Three Amigos.* #2—*Native Son.*

218. RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Star Trek IV.* #2—*Heartbreak Ridge.* #3—*The Golden Child.* #4—*King Kong Lives.* #5—*No Mercy.*

219. RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Wisdom.* #4—*Star Trek IV.*

220. RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Mosquito Coast.* #2—*No Mercy.* #3—*The Morning After.* #4—*Little Shop of Horrors.*

221. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Lady and the Tramp.* #2—*Three Amigos.* #3—*King Kong Lives.* #4—*Heartbreak Ridge.* #5—*Crimes of the Heart.*

222. WALKER—18th Ave. at 64th St. 232-4500. #1—*King Kong Lives.* #2—*Heartbreak Ridge.* #3—Thru Dec. 30: *An American Tail.* Beg. Dec. 31: *Wisdom.* #4—*No Mercy.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—545-9470. #1—*No Mercy.* #2—*Lady and the Tramp.* #3—*Little Shop of Horrors.* #4—*King Kong Lives.* #5—*The Morning After.* #6—Thru Dec. 30: *"Crocodile" Dundee.* Beg. Dec. 31: *Wisdom.*

301. BAYSIDE—LOEWS BAY TERRACE—428-4040. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

302. BAYSIDE—MOVIES AT BAYSIDE—225-7711. #1—*No Mercy.* #2—*The Morning After.* #3—*Three Amigos.* #4—*Heartbreak Ridge.*

303. CORONA—PLAZA—639-7722. *Lady and the Tramp.*

304. DOUGLASTON—MOVIEWORLD—423-7200. #1—*Crimes of the Heart.* #2—*Brighton Beach Memoirs.* #3—*Three Amigos.* #4—*Lady and the Tramp.* #5—*The Morning After.* #6—*Heartbreak Ridge.* #7—*King Kong Lives.*

305. ELMHURST—LOEWS ELMWOOD—429-4770. #1—*The Golden Child.* #2—*Star Trek IV.*

307. FLUSHING—UA QUARTET—359-6777. #1—*King Kong Lives.* #2—*The Golden Child.* #3—*Lady and the Tramp.* #4—Beg. Dec. 31: *Wisdom.*

308. FLUSHING—UTOPIA—454-2323. #1—*Brighton Beach Memoirs.* #2—*The Morning After.*

309. FOREST HILLS—CINEMART—261-2244. #1—*A Room With a View.* #2—*Native Son.* #3—*An American Tail.*

310. FOREST HILLS—CONTINENTAL—544-1020. #1—*Three Amigos.* #2—*The Morning After.* #3—*Crimes of the Heart.*

311. FOREST HILLS—FOREST HILLS—261-7866. #1—*The Mosquito Coast.* #2—*Lady and the Tramp.*

312. FOREST HILLS—LOEWS TRYLON—459-8944. *Brighton Beach Memoirs.*

313. FOREST HILLS—MIDWAY—261-8572. #1—*Little Shop of Horrors.* #2—*No Mercy.* #3—*Heartbreak Ridge.* #4—*King Kong Lives.*

314. FRESH MEADOWS—CINEMA CITY—357-9100. #1—Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Wisdom.* #2—*Three Amigos.* #3—*Lady and the Tramp.* #4—*The Morning After.* #5—*Brighton Beach Memoirs.*

315. FRESH MEADOWS—RKO MEADOWS—454-6800. #1—*No Mercy.* #2—*The Golden Child.*

316. JACKSON HEIGHTS—COLONY—478-6777. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

317. JACKSON HEIGHTS—JACKSON—335-0242. #1—*Heartbreak Ridge.* #2—*King Kong Lives.* #3—*No Mercy.*

318. KEW GARDENS HILLS—MAIN STREET—268-3636. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

319. OZONE PARK—CROSSBAY—848-1738. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.* #3—*King Kong Lives.*

320. REGO PARK—LOEWS LEFRAK CITY—699-4700. #1—*"Crocodile" Dundee.* #2—Thru Jan. 1: *Firewalker.* #3—*An American Tail.*

321. ROCKAWAY PARK—SURFSIDE—945-4632. Program unavailable.

322. SUNNYSIDE—CENTER—784-3050. #1—*Three Amigos.* #2—*The Golden Child.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*King Kong Lives.* #2—*Lady and the Tramp.*

401. NEW DORP—HYLAN—351-6601. #1—*The Golden Child.* #2—*Star Trek IV.*

402. NEW DORP—LANE—351-2110. *Three Amigos.*

403. NEW DORP—RAE—979-0444. #1—*Heartbreak Ridge.* #2—*No Mercy.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*Three Amigos.* #2—*King Kong Lives.*

501. BELLMORE—MOVIES—783-7200. *"Crocodile" Dundee.*

502. BETHPAGE—MID-ISLAND—796-7500. Thru Jan. 1: *The Color of Money.*

503. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Little Shop of Horrors.* #2—*Three Amigos.* #3—*Heartbreak Ridge.* #4—*The Morning After.*

504. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Brighton Beach Memoirs.* #2—*No Mercy.* #3—*Lady and the Tramp.* #4—*The Morning After.* #5—*An American Tail.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*The Mission.* #4—*No Mercy.* #5—*Star Trek IV.* #6—*Lady and the Tramp.* #7—*The Morning After.* #8—*Brighton Beach Memoirs.*

506. GREAT NECK—SQUIRE—466-2020. #1—*No Mercy.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

507. HEWLETT—RKO—791-6768. Thru Jan. 1: *The Color of Money.* Beg. Jan. 2: *Peggy Sue Got Married.*

508. HICKSVILLE—HICKSVILLE—931-0749. #1—*Lady and the Tramp.* #2—*Three Amigos.*

509. HICKSVILLE—MID-PLAZA—433-2400. #1—*Brighton Beach Memoirs.* #2—*The Mosquito Coast.* #3—*Star Trek IV.* #4—*Crimes of the Heart.* #5—*The Golden Child.* #6—*Heartbreak Ridge.* #7—*King Kong Lives.* #8—*An American Tail.*

510. LAWRENCE—RKO—371-0203. #1—*Lady and the Tramp.* #2—*Heartbreak Ridge.* #3—*Star Trek IV.*

511. LEVITTOWN—LEVITTOWN—731-0516. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

512. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.* #4—*Lady and the Tramp.* #5—*No Mercy.* #6—*Crimes of the Heart.*

513. LONG BEACH—PARK AVENUE—432-0576. *Lady and the Tramp.*

514. LYNBROOK—LYNBROOK—593-1033. #1—*The Morning After.* #2—*No Mercy.* #3—Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Wisdom.* #4—*Three Amigos.*

515. MALVERNE—TWIN—599-6966. #1—*"Crocodile" Dundee.* #2—*The Color of Money.*

516. MANHASSET—MANHASSET—627-7887. #1—*Star Trek IV.* #2—*The Morning After.* #3—*Crimes of the Heart.*

517. MASSAPEQUA—PEQUA—799-6464. *Star Trek IV.*

518. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—Thru Dec. 30: *The Golden Child.* Beg. Dec. 31: *Wisdom.* #4—*No Mercy.* #5—*The Morning After.* #6—*Heartbreak Ridge.* #7—*The Mosquito Coast.* #8—*Lady and the Tramp.* #9—*King Kong Lives.*

519. MERRICK—TWIN—546-1270. #1—*The Morning After.* #2—*Brighton Beach Memoirs.*

520. NEW HYDE PARK—HERRICKS—747-0555. #1—*King Kong Lives.* #2—*Three Amigos.*

521. OCEANSIDE—OCEANSIDE—536-7565. #1—*The Color of Money.* #2—*"Crocodile" Dundee.*

522. PLAINVIEW—OLD COUNTRY—931-4242. #1—*"Crocodile" Dundee.* #2—*Three Amigos.*

523. PORT WASHINGTON—MOVIES—944-6200. #1—*Lady and the Tramp.* #2—*Three Amigos.* #3—*Little Shop of Horrors.* #4—*Brighton Beach Memoirs.* #5—*Heartbreak Ridge.*

524. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Little Shop of Horrors.*

525. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.*

526. ROSLYN—ROSLYN—621-8488. #1—*Native Son.* #2—*Sid & Nancy.*

527. SYOSSET—SYOSSET—921-5810. #1—*Little Shop of Horrors.* #2—*No Mercy.* #3—*The Morning After.*

528. SYOSSET—CINEMA 150—364-0700. *The Mission.*

529. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Native Son.* #2—*No Mercy.* #3—*The Morning After.*

530. VALLEY STREAM—SUNRISE—825-5700. #1—*Little Shop of Horrors.* #2—*The Mosquito Coast.* #3—*Heartbreak Ridge.* #4—*King Kong Lives.* #5—*The Golden Child.* #6—*Brighton Beach Memoirs.* #7—*An American Tail.* #8—*Three Amigos.* #9—*Star Trek IV.* #10—*The Mission.* #11—*Crimes of the Heart.* #12—*Lady and the Tramp; "Crocodile" Dundee.*

531. WANTAGH—RKO—781-6969. Thru Jan. 1: *The Color of Money.* Beg. Jan. 2: *Peggy Sue Got Married.*

532. WESTBURY—DRIVE-IN—334-3400. #1—*Little Shop of Horrors.* #2—*Three Amigos.* #3—*Star Trek IV.*

533. WESTBURY—WESTBURY—333-1911. #1—*"Crocodile" Dundee.* #2—*Lady and the Tramp.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*The Morning After.* #2—*Heartbreak Ridge.* #3—*No Mercy.*

601. BABYLON—SOUTH BAY—587-7676. #1—*The Golden Child.* #2—*Lady and the Tramp.* #3—*Brighton Beach Memoirs.*

602. BAY SHORE—CINEMA—665-1722. *Three Amigos.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Little Shop of Horrors.* #2—*Star Trek IV.*

605. BRENTWOOD—BRENTWOOD—273-3900. *King Kong Lives.*

606. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Star Trek IV.* #2—*Top Gun; An American Tail.* #3—*Little Shop of Horrors.* #4—*The Golden Child.* #5—*Three Amigos.* #6—*The Morning After.* #7—*Lady and the Tramp.* #8—*"Crocodile" Dundee.* #9—*Heartbreak Ridge.* #10—*The Mosquito Coast.* #11—*King Kong Lives.* #12—*Brighton Beach Memoirs.*

608. COMMACK—MULTIPLEX—462-6953. #1—*The Mosquito Coast.* #2—*Little Shop of Horrors.* #3—*The Mission.* #4—*Three Amigos.* #5—*"Crocodile" Dundee; An American Tail.* #6—*The Golden Child.* #7—*The Morning After.* #8—*Heartbreak Ridge.* #9—*Star Trek IV.* #10—*Crimes of the Heart.* #11—*Lady and the Tramp.* #12—*Brighton Beach Memoirs.*

609. COMMACK—RKO—499-4545. #1—*King Kong Lives.* #2—*No Mercy.*

610. CORAM—PINE—698-6442. #1—*Three Amigos.* #2—*The Morning After.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.* #5—*No Mercy.*

611. CORAM—THE MOVIES AT CORAM—736-6200. #1—*Little Shop of Horrors.* #2—*The Golden Child.* #3—*Star Trek IV.* #4—*No Mercy.* #5—*Lady and the Tramp.* #6—*Heartbreak Ridge; King Kong Lives.* #7—*Three Amigos.* #8—*The Morning After.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*No Mercy.* #4—*The Golden Child.* #5—*Crimes of the Heart.*

613. ELWOOD—ELWOOD—499-7800. #1—*Brighton Beach Memoirs.* #2—*The Golden Child.* #3—*An American Tail.*

616. HUNTINGTON—RKO SHORE—421-5200. #1—*Brighton Beach Memoirs.* #2—*The Morning After.* #3—*Star Trek IV.* #4—*Three Amigos.*

617. HUNTINGTON—RKO WHITMAN—423-1300. *Little Shop of Horrors.*

618. ISLIP—ISLIP—581-5200. #1—Thru Dec. 30: *Heartbreak Ridge.* Beg. Dec. 31: *Wisdom.* #2—*The Morning After.* #3—*The Golden Child.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *The Morning After.*

621. LINDENHURST—LINDENHURST—888-5400. *"Crocodile" Dundee.*

622. MATTITUCK—MATTITUCK—298-4405. #1—*Brighton Beach Memoirs.* #2—*Star Trek IV.* #3—*Lady and the Tramp.* #4—*Little Shop of Horrors.* #5—*No Mercy.* #6—*An American Tail.* #7—*The Morning After.*

624. NORTHPORT—NORTHPORT—261-8600. *"Crocodile" Dundee.*

625. OAKDALE—OAKDALE—589-8118. *Lady and the Tramp.*

626. PATCHOGUE—THE MOVIES AT PATCHOGUE—363-2100. #1—*Little Shop of Horrors.* #2—*No Mercy.* #3—*Star Trek IV.* #4—*The Golden Child.* #5—*Three Amigos.* #6—*An American Tail.* #7—*The Mosquito Coast.* #8—Thru Dec. 30: *"Crocodile" Dundee.* Beg. Dec. 31: *Wisdom.* #9—*King Kong Lives.* #10—*Heartbreak Ridge.* #11—*Lady and the Tramp.* #12—*The Morning After.* #13—*Brighton Beach Memoirs.*

627. PATCHOGUE—TRIPLEX—475-0601. #1—*Peggy Sue Got Married.* #2—*Stand By Me.* #3—*Soul Man.*

628. PORT JEFFERSON—MINI EAST—928-6555. *Heartbreak Ridge.* **WEST**—*Little Shop of Horrors.*

629. RIVERHEAD—SUFFOLK—727-3133. *Heartbreak Ridge.*

631. SAG HARBOR—SAG HARBOR—725-0010. Thru Jan. 1: *A Room With a View.* Beg. Jan. 2: *A Man and a Woman: 20 Years Later.*

632. SAYVILLE—SAYVILLE—589-0232. #1—*Star Trek IV.* #2—*Three Amigos.* #3—Thru Dec. 30: *An American Tail.* Beg. Dec. 31: *Wisdom.* #4—*Brighton Beach Memoirs.*

634. SMITHTOWN—SMITHTOWN—265-1551. *Little Shop of Horrors.*

635. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

636. STONY BROOK—LOEWS—751-2300. #1—*The Golden Child.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

637. WEST ISLIP—TWIN—669-2626. #1—*"Crocodile" Dundee.* #2—Thru Dec. 30: *The Color of Money.* Beg. Dec. 31: *Wisdom.*

638. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*The Golden Child.* #2—*An American Tail.* #3—*Star Trek IV.*

639. WESTHAMPTON—WESTHAMPTON—288-1500. *Three Amigos.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Lady and the Tramp.* #2—*Star Trek IV.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *The Golden Child.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Crimes of the Heart.* #2—*No Mercy.* #3—Thru Dec. 30: *"Crocodile" Dundee.* Beg. Dec. 31: *Wisdom.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Three Amigos.* #2—*No Mercy.*

704. HARRISON—CINEMA—835-9800. Thru Jan. 1: *The Color of Money.*

705. HARTSDALE—CINEMA—428-2200. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Brighton Beach Memoirs.* #4—*Heartbreak Ridge.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—747-2333. #1—*Star Trek IV.* #2—*The Golden Child.* #3—*Heartbreak Ridge; Lady and the Tramp.* #4—*Brighton Beach Memoirs; An American Tail.* #5—*The Morning After.* #6—*Three Amigos.* #7—*The Mosquito Coast.* #8—*The Mission.* #9—*Little Shop of Horrors.* #10—*Crimes of the Heart.*

707. LARCHMONT—PLAYHOUSE—834-3001. *Little Shop of Horrors.*

708. MAMARONECK—PLAYHOUSE—698-2200. #1—*Three Amigos.* #2—*Heartbreak Ridge.* #3—*King Kong Lives.* #4—*The Morning After.*

709. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Dec. 30: *No Mercy.* Beg. Dec. 31: *Wisdom.* #2—*Three Amigos.* #3—*Brighton Beach Memoirs.* #4—*Little Shop of Horrors.* #5—*The Morning After.*

710. MOUNT VERNON—PARKWAY—664-3311. Thru Jan. 1: *The Color of Money.* Beg. Jan. 2: *"Crocodile" Dundee.*

711. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

712. NEW ROCHELLE—TOWN—632-9700. *Star Trek IV.*

713. OSSINING—ARCADIAN—941-5200. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.* #3—*Brighton Beach Memoirs.*

715. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Star Trek IV.* #2—*Lady and the Tramp.* #3—*The Golden Child.* #4—*Heartbreak Ridge.*

716. PELHAM—PICTURE HOUSE—738-3160. *Brighton Beach Memoirs.*

717. PLEASANTVILLE—ROME—769-0720. #1—*Star Trek IV.* #2—*The Golden Child.*

718. RYE—RYE RIDGE—939-8177. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

719. SCARSDALE—FINE ARTS—723-6699. *The Mission.*

720. SCARSDALE—PLAZA—725-0078. Thru Jan. 1: *Peggy Sue Got Married.*

721. WHITE PLAINS—GALLERIA—997-8198. #1—*The Morning After.* #2—*Star Trek IV.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Star Trek IV.* #2—*Heartbreak Ridge.* #3—*Lady and the Tramp.* #4—*The Mosquito Coast.*

723. YONKERS—MOVIELAND—793-0002. #1—*The Golden Child.* #2—*King Kong Lives.* #3—*Three Amigos.* #4—*Little Shop of Horrors.* #5—*Brighton Beach Memoirs.* #6—*The Morning After.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—245-1500. #1—*King Kong Lives.* #2—*Three Amigos.* #3—*Little Shop of Horrors.* #4—Thru Dec. 30: *Little Shop of Horrors.* Beg. Dec. 31: *Wisdom.* #5—*No Mercy.* #6—*The Morning After.* #7—*Crimes of the Heart.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—*"Crocodile" Dundee.* #2—*Children of a Lesser God.*

Rockland County

752. NANUET—MALL—623-6336. *Little Shop of Horrors.*

753. NANUET—ROUTE 59—623-3355. *Crimes of the Heart.*

754. NANUET—RKO MOVIES—623-0211. #1—*Brighton Beach Memoirs.* #2—*Lady and the Tramp.* #3—*No Mercy.* #4—*Heartbreak Ridge.* #5—*The Mosquito Coast.*

755. NEW CITY—TOWN—634-5100. #1—*The Golden Child.* #2—*Brighton Beach Memoirs.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Little Shop of Horrors.* #2—*The Morning After.*

757. NYACK—CINEMA EAST—358-6631. *Star Trek IV.*

759. PEARL RIVER—CENTRAL—735-2530. #1—*The Golden Child.* #2—*Lady and the Tramp.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Morning After.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Three Amigos.*

762. SPRING VALLEY—PIX—425-6902. #1—*The Morning After.* #2—*Star Trek IV.*

763. STONY POINT—9 W CINEMA—942-0303. *No Mercy; An American Tail.*

764. SUFFERN—LAFAYETTE—357-6030. Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Wisdom.*

CONNECTICUT

AREA CODE 203

Fairfield County

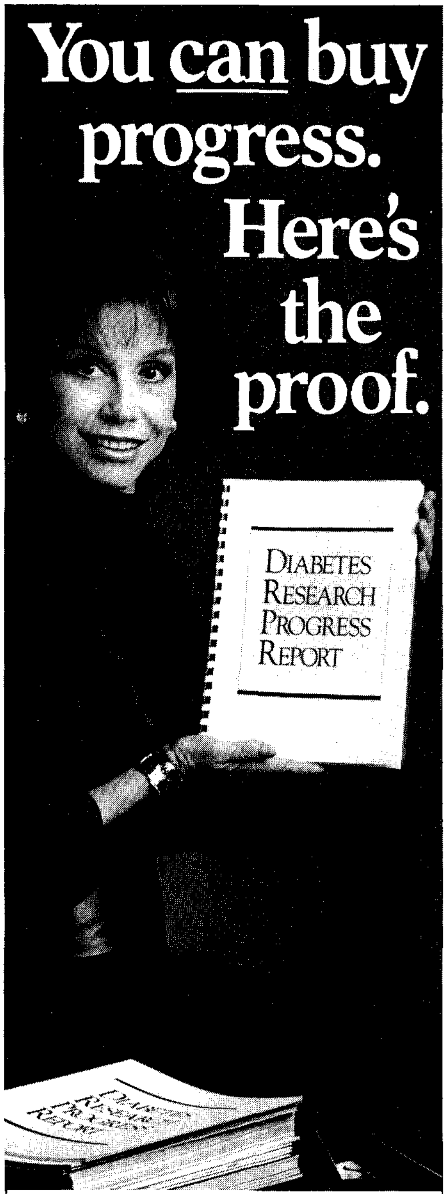
800. BROOKFIELD—FINE ARTS—775-0070. #1—*Brighton Beach Memoirs.* #2—*Three Amigos.*

801. DANBURY—CINE—743-2200. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*No Mercy.*

802. DANBURY—CINEMA—748-2923. #1—*Star Trek IV.* #2—*Lady and the Tramp.*

803. DANBURY—PALACE—748-7496. #1—*Heartbreak Ridge.* #2—*The Golden Child.* #3—*King Kong Lives.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Heartbreak Ridge.* #2—*Lady and the Tramp.*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MOVIES

806. FAIRFIELD—COUNTY—334-1411. *The Morning After.*

807. GREENWICH—CINEMA—869-6030. #1—*The Mosquito Coast.* #2—*Three Amigos.*

808. GREENWICH—PLAZA—869-4030. #1—*The Morning After.* #2—*Crimes of the Heart.* #3—*The Mission.*

809. NEW CANAAN—PLAYHOUSE—966-0600. #1—*Star Trek IV.* #2—*Little Shop of Horrors.*

810. NORWALK—CINEMA—838-4504. #1—*No Mercy.* #2—*Heartbreak Ridge.*

811. NORWALK—NORWALK—866-9202. *Star Trek IV.*

812. RIDGEFIELD—CINEMA—438-3338. *Lady and the Tramp.*

813. SOUTH NORWALK—SONO—866-9202. Thru Jan. 1: *Men . . . .* Jan. 2-5: *Otello; Home of the Brave.* Jan. 6-8: *Stand By Me.*

814. SPRINGDALE—STATE—325-0250. *"Crocodile" Dundee.*

815. STAMFORD—AVON—324-9205. #1—*King Kong Lives.* #2—*Heartbreak Ridge.*

816. STAMFORD—CINEMA—324-3100. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*No Mercy.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Star Trek IV.* #2—*Lady and the Tramp.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*The Golden Child.* #2—*Little Shop of Horrors.* #3—*Star Trek IV.*

819. WESTPORT—FINE ARTS—227-3324. #1—*The Mission.* #2—*Little Shop of Horrors.* #3—227-9619. *Brighton Beach Memoirs.* #4—226-6666. *Three Amigos.*

820. WESTPORT—POST—227-0500. *The Golden Child.*

821. WILTON—CINEMA—762-5678. *The Morning After.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*No Mercy.* #2—*The Golden Child.* #3—*Three Amigos.* #4—Thru Jan. 1: *King Kong Lives.* #5—*Heartbreak Ridge.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Star Trek IV.* #2—*The Golden Child.*

902. JERSEY CITY—STATE—653-5200. #1—*No Mercy.* #2—*King Kong Lives.* #3—*Heartbreak Ridge.* #4—*Three Amigos.*

903. SECAUCUS—LOEWS MEADOW PLAZA—902-9200. #1—*The Mission.* #2—*The Morning After.* #3—*Little Shop of Horrors.* #4—*King Kong Lives.* #5—*Lady and the Tramp.* #6—*No Mercy.* #7—*The Mosquito Coast.* #8—*Brighton Beach Memoirs.*

904. SECAUCUS—LOEWS MEADOW SIX—866-6161. #1—*Star Trek IV.* #2—*Platoon.* #3—*Heartbreak Ridge.* #4—*Three Amigos.* #5—*The Golden Child.* #6—*Crimes of the Heart.*

905. UNION CITY—SUMMIT—865-4120. *"Crocodile" Dundee.*

906. WEST NEW YORK—MAYFAIR—865-2010. *"Crocodile" Dundee.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *No Mercy.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*The Golden Child.* #2—*Little Shop of Horrors.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Morning After.*

913. IRVINGTON—CASTLE—372-9324. #1—Thru Jan. 1: *King Kong Lives.* #2—Thru Jan. 1: *No Mercy.*

914. LIVINGSTON—COLONY—992-0800. *Three Amigos.*

915. MAPLEWOOD—MAPLEWOOD—763-3100. *Lady and the Tramp.*

916. MILLBURN—RKO—376-0800. #1—*Brighton Beach Memoirs.* #2—*Three Amigos.*

917. MONTCLAIR—CLARIDGE—746-5564. #1—*"Crocodile" Dundee.* #2—*Star Trek IV.* #3—*Brighton Beach Memoirs.*

918. MONTCLAIR—WELLMONT—783-9500. #1—*Lady and the Tramp.* #2—*Heartbreak Ridge.* #3—*King Kong Lives.*

919. NUTLEY—FRANKLIN—667-1777. #1—*Star Trek IV.* #2—*Lady and the Tramp.* #3—*Three Amigos.*

920. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Crimes of the Heart.* #2—*No Mercy.* #3—*Three Amigos.*

921. WEST ORANGE—ESSEX GREEN—731-7755. #1—*The Morning After.* #2—*The Golden Child.* #3—*Little Shop of Horrors.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Jan. 1: *Lady and the Tramp.*

931. CRANFORD—RKO—276-9120. #1—*Brighton Beach Memoirs.* #2—*Lady and the Tramp.*

932. ELIZABETH—ELMORA—352-3483. *King Kong Lives.*

933. LINDEN—QUAD—925-9787. #1—*The Morning After.* #2—*Three Amigos.* #3—*Lady and the Tramp.* #4—*No Mercy; An American Tail.*

934. UNION—FIVE POINTS—964-3466. #1—*Heartbreak Ridge.* #2—*Little Shop of Horrors.*

935. UNION—LOST PICTURE SHOW—964-4497. *No Mercy; An American Tail.*

936. UNION—RKO—686-4373. #1—*The Golden Child.* #2—*Star Trek IV.*

937. WESTFIELD—RIALTO—232-1288. #1—Thru Dec. 30: *Stand By Me.* Beg. Dec. 31: *Wisdom.* #2—*No Mercy.* #3—*The Morning After.*

938. WESTFIELD—TWIN—654-4720. #1—*King Kong Lives.* #2—*Three Amigos.* #3—*"Crocodile" Dundee.*

Bergen County

950. BERGENFIELD—TWIN—385-1600. #1—*Star Trek IV.* #2—*Three Amigos.*

951. CLOSTER—CLOSTER—768-8800. *The Golden Child.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Golden Child.* #2—*No Mercy.* #3—*Lady and the Tramp.* #4—*Brighton Beach Memoirs.*

953. EMERSON—TOWN—261-1000. #1—*Star Trek IV.* #2—*No Mercy.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Lady and the Tramp.* #2—Thru Dec. 30: *Stand By Me.* Beg. Dec. 31: *"Crocodile" Dundee.*

955. FAIRVIEW—TWIN—941-2424. #1—*Heartbreak Ridge.* #2—*Star Trek IV.*

956. FORT LEE—LINWOOD—944-6900. #1—*Little Shop of Horrors.* #2—*The Morning After.*

957. FORT LEE—SHARON—224-0202. *Three Amigos.*

958. OAKLAND—TWIN—337-4478. #1—*Little Shop of Horrors.* #2—*Heartbreak Ridge.*

959. PARAMUS—CINEMA 35—845-5070. *Lady and the Tramp.*

961. PARAMUS—RKO BERGEN MALL—845-4449. *The Mosquito Coast.*

962. PARAMUS—RKO ROUTE 4—487-7909. #1—*The Golden Child.* #2—*No Mercy.* #3—*Native Son.* #4—*Little Shop of Horrors.* #5—*Crimes of the Heart.* #6—*Star Trek IV.* #7—*The Morning After.* #8—*Brighton Beach Memoirs.* #9—*The Mission.* #10—*Platoon.*

963. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Dec. 30: *King Kong Lives.* Beg. Dec. 31: *Wisdom.* #2—*Heartbreak Ridge.* #3—*Three Amigos.*

964. RAMSEY—CINEMA—825-2090. *Lady and the Tramp.*

965. RAMSEY—INTERSTATE—327-0153. Program unavailable.

966. RIDGEFIELD PARK—RIALTO—641-0617. *"Crocodile" Dundee; An American Tail.*

967. RIDGEWOOD—RKO WARNER—444-1234. #1—*The Golden Child.* #2—*The Morning After.* #3—Thru Dec. 30: *"Crocodile" Dundee.* Beg. Dec. 31: *Wisdom.* #4—*Star Trek IV.*

968. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—*Brighton Beach Memoirs.* #2—*Lady and the Tramp.*

969. TEANECK—MOVIE CITY—836-3334. #1—*Peggy Sue Got Married.* #2—*Lady and the Tramp.* #3—*She's Gotta Have It.* #4—*Soul Man.* #5—*The Color of Money.*

970. WASHINGTON TOWNSHIP—CINEMA—666-2221. #1—*Heartbreak Ridge.* #2—*"Crocodile" Dundee.* #3—*Brighton Beach Memoirs; An American Tail.*

971. WESTWOOD—PASCACK— 664-3200. #1—*Little Shop of Horrors.* #2—*The Morning After.* #3—*Lady and the Tramp.* #4—*Three Amigos.*

BRIEF
MOVIE
REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN AMERICAN TAIL—(1 hr. 18 min., '86) This animated feature in the "classical" Disney style of 30 years ago, produced by Steven Spielberg (among others) and directed by Don Bluth, tells the story of Fievel Mousekewitz, a Russian Jewish mouse who immigrates to America in the 1880s with his family, hoping to escape the cats and find peace. Fievel falls overboard during the voyage and arrives in a bottle. After meeting a friendly French pigeon building the Statue of Liberty, he finds some genially raffish mouse companions, all the while searching for his parents and avoiding the New World cats, who turn out to be just as oppressive as the Old World ones. The painstakingly drawn animation is a pleasure to watch, but despite its unusual subject, the movie is neither fresh nor courageous. The word "Jewish" never appears, though much of the tone of the material (including the music) is an obvious imitation of such Broadway favorites as *Fiddler on the Roof.* The filmmakers have softened the immigrant story to the point of making it cloying. A sweet, tame movie. With the voices of Madeline Kahn, Christopher Plummer, and Dom DeLuise. (Dec. 1, 1986) G. **33, 88, 110, 113, 200, 216, 222, 309, 320, 504, 509, 530, 606, 608, 613, 622, 626, 632, 638, 706, 763, 933, 935, 966, 970**

EL AMOR BRUJO—(1 hr. 40 min., '86) In Spanish, Eng. subtitles. The third collaboration of director Carlos Saura and choreographer-dancer Antonio Gades (*Blood Wedding* and *Carmen* were the other two) is a story of love, ghosts, and rituals set to the music of Manuel de Falla. With Cristina Hoyos, Laura del Sol, and Juan Antonio Jiménez. PG. **82**

BETTY BLUE—(2 hr., '86) In French, Eng. subtitles. Béatrice Dalle, the 21-year-old actress who caused a sensation in France with this film, has broadly spaced teeth, thrusting breasts, a big rump, and a lower lip that hangs out in Napoleonic defiance. She plays Betty, the impetuous, violently assertive girl who throws things out the window when she's upset. Betty moves in with Zorg, a writer with a manuscript in a trunk, and decides that he is an unrecognized genius. Zorg (Jean-Hugues Anglades), awakened, basks in Betty's splendor, and they carry on a passionate affair. The best thing about Jean-Jacques Beineix's movie is the spontaneity and casualness of the sex scenes. Alas, Beineix is making a movie about a female saint. Betty is too much for an uptight society to handle. She goes crazy, but it's our fault. The movie embraces all the good, free, generous pleasures—it argues for volatility as a mood—yet it's so stupid that it sours your enjoyment even as it's one-upping you for not being free and spontaneous enough. (Nov. 17, 1986) **55**

★ **BLUE VELVET**—(2 hr., '86) A shocking work from David Lynch. The shock comes from the material itself, which is genuinely cruel and sometimes obscene, and from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sexual dread—sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (Sept. 29, 1986) R. **5, 33**

BRIGHTON BEACH MEMOIRS—(1 hr. 55 min., '86) An adaptation of Neil Simon's autobiographical Broadway play, the story of a family living in Brooklyn in 1937 told from the fifteen-year-old son's point of view. With Blythe Danner, Bob Dishy, Brian Drillinger, Stacey Glick, Judith Ivey, and Jonathan Silverman. Screenplay by Simon. Dir. Gene Saks. PG-13. **7, 64, 80, 113, 204, 205, 210, 214, 216, 304, 308, 312, 314, 318, 404, 504, 505, 509, 512, 519, 523, 525, 530, 601, 606, 608, 610, 613, 616, 622, 626, 632, 635, 636, 705, 706, 709, 713, 716, 718, 723, 754, 755, 800, 819, 903, 916, 917, 931, 952, 962, 968, 970**

CHILDREN OF A LESSER GOD—(1 hr. 59 min., '86) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (Nov. 3, 1986) R. **4, 47, 725**

★ **THE COLOR OF MONEY**—(1 hr. 57 min., '86) Martin Scorsese and screenwriter Richard Price pick up the character of Fast Eddie Felson (Paul Newman), the hero of *The Hustler,* 25 years later. Eddie has become a prosperous, though bored and cynical, Chicago liquor salesman. When he spots the young nine-ball hotshot Vincent (Tom Cruise), he decides to make the kid into a protégé and a great hustler. Using charm and flattery, Eddie takes over the Vincent's life and gets the kid's hard-nosed girlfriend (Mary Elizabeth Mastrantonio) to help him. Scorsese's direction, less anguished and soulful than in his earlier work, is nevertheless incisive, and Richard Price's hard-boiled patter has the gleeful emphasis on faking as a professional calling that David Mamet brought to *Glengarry Glen Ross.* The first two thirds of the picture move along with exhilarating speed and power, yet after a while, it begins to feel thin and a little repetitive. When Fast Eddie gives up hustling and prepares to be a winner, the irony seems missing, as if Sylvester Stallone had dictated the ending. (Oct. 27, 1986) R. **34, 43, 200, 201, 502, 507, 511, 515, 521, 531, 637, 704, 710, 969**

CRIMES OF THE HEART—(1 hr. 45 min., '86) Bruce Beresford's direction of Beth Henley's play (Henley did the screenplay herself) is impersonal and fussy, and Henley doesn't push her characteristic mood of grotesque nostalgia far enough. *Crimes* is about three sisters who come from a family that has made its own bad luck; it's a comedy of moral negligence and inconsequence in which people do extraordinarily cruel things to themselves and to others without meaning any harm. Diane Keaton, in the stock role of the fearful spinster, Lenny, wears a limp cardigan and rushes around the set hugging her elbows to her sides; Jessica Lange is sexy and shallow as the selfish, uncaring but fully alive Meg; and Sissy Spacek does her delicately balmy best as the vaguely crazy (but deeply sane) Babe, who empties a gun into her unappealing husband and then makes lemonade. Instead of having these three react to one another like the barbarously unstable chemicals in TNT, the movie achieves something like a mild fizz that never reaches the top of the glass. (Dec. 15, 1986) PG-13. **10, 24, 33, 52, 85, 113, 221, 304, 310, 509, 512, 516, 530, 608, 612, 702, 706, 724, 753, 808, 904, 920, 962**

"CROCODILE" DUNDEE—(1 hr. 38 min., '86) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski, Mark Blum, John Meillon, and David Gulpilil. Dir. Peter Faiman. PG-13. **3, 36, 88, 90, 105, 108, 113, 200, 201, 215, 300, 320, 501, 511, 515, 521, 522, 530, 533, 606, 608, 621, 624, 626, 637, 702, 710, 725, 814, 905, 906, 917, 938, 954, 966, 967, 970**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min., '86) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically. They are just comparing notes, and it's rancid, ugly stuff. The casting of the men doesn't help: The two big seducers are quite unappealing. Attempting to unwrap the hypocrisies surrounding sexual behavior, writer-director Denys Arcand may be setting up a new myth of horniness in place of the old one of dainty denial. The movie is like showing off; it's racy, but it feels completely inauthentic. With Rémy Girard, Pierre Curzi, Dominique Michel, and Dorothée Berryman. (Nov. 24, 1986) R. **50**

★ **DOWN BY LAW**—(1 hr. 47 min., '86) Jim Jarmusch's third feature is a beautiful, melancholy, kidding escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Shot in tonally resplendent black and white by the great Robby Müller, the movie's down-and-out atmosphere (New Orleans back alleys and the bayous) is so completely aestheticized by the cinematography that it becomes a kind of ironic high style. The movie is a hipster's comic critique of the vanity of hip, and a testament to the man who connects: The pimp and the disc jockey are far too egotistical to get anywhere on their own, but the Chico Marx bumpkin is a man for all seasons. Songs by Waits; jazz score by Lurie. (Sept. 29, 1986) R. **11, 88**

THE GOLDEN CHILD—(1 hr. 34 min., '86) Reviewed in this issue. PG-13. **25, 32, 62, 67, 85, 89, 100, 101,**

103, 109, 111, 113, 210, 211, 212, 213, 214, 216, 218, 219, 305, 307, 315, 318, 322, 401, 505, 506, 509, 512, 518, 525, 530, 601, 606, 608, 611, 612, 613, 618, 626, 635, 636, 638, 701, 705, 706, 711, 715, 717, 718, 723, 755, 759, 803, 816, 818, 820, 900, 901, 904, 911, 921, 936, 951, 952, 962, 967

HEARTBREAK RIDGE—(2 hr. 8 min., '86) Reviewed in this issue. R. **20, 37, 52, 68, 89, 100, 104, 106, 108, 110, 112, 113, 208, 209, 210, 218, 221, 222, 302, 304, 313, 317, 319, 403, 405, 503, 509, 510, 518, 523, 530, 600, 606, 608, 611, 618, 626, 628, 629, 705, 706, 708, 713, 715, 722, 754, 803, 805, 810, 815, 900, 902, 904, 918, 934, 955, 958, 963, 970**

KING KONG LIVES—(1 hr. 35 min., '86) The legendary ape returns for new adventures, struggling to survive in human civilization. With Brian Kerwin, Linda Hamilton, John Ashton, and Peter Michael Goetz. Dir. John Guillerman. PG-13. **3, 20, 33, 33, 53, 69, 88, 89, 90, 91, 100, 101, 105, 106, 109, 113, 200, 206, 208, 213, 218, 219, 221, 222, 300, 304, 307, 313, 314, 317, 319, 400, 500, 509, 514, 518, 520, 530, 605, 606, 609, 611, 626, 708, 723, 724, 764, 803, 815, 900, 902, 903, 913, 918, 932, 938, 963**

LITTLE SHOP OF HORRORS—(1 hr. 33 min., '86) An adaptation of the Off Broadway musical (book and lyrics by Howard Ashman, music by Alan Menken), which in turn was based on the 1960 low-budget film by Roger Corman, all about a plant in a skid-row flower shop with peculiar needs. With Rick Moranis, Ellen Greene, Steve Martin, and Bill Murray. Screenplay by Ashman. Dir. Frank Oz. PG-13. **21, 33, 61, 85, 101, 107, 111, 112, 113, 209, 210, 211, 215, 216, 219, 220, 300, 301, 313, 316, 319, 405, 503, 505, 506, 518, 523, 524, 527, 530, 532, 603, 606, 608, 611, 612, 617, 622, 626, 628, 634, 705, 706, 707, 709, 711, 713, 723, 724, 724, 752, 756, 801, 809, 816, 818, 819, 903, 911, 921, 934, 956, 958, 962, 971**

★ **MARLENE**—(1 hr. 36 min., '84) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment a few years ago with the understanding that he would not be able to photograph her, but in the course of recording some interviews, he learned how to challenge, provoke, and contradict; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. This intelligent woman is taken in by the myth of her own hardness. She dismisses as "kitsch" or "trash" just about every subject that comes up, including much of her own achievement in film. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (Nov. 24, 1986) **54**

★ **MEN . . .**—(1 hr. 36 min., '85) In German, Eng. subtitles. A crackerjack adman, Julius Armbrust (Heiner Lauterbach), loses his wife (Ulrike Kriener) to the surly young bohemian Stefan (Uwe Ochsenknecht), so Julius moves in with Stefan (without identifying himself) to see what the fellow has that he doesn't. This commercial comedy, written and directed by Doris Dörrie, is perhaps the first important movie from West Germany in years that doesn't molder under a cloud of alienation. It's a satire of bourgeois and bohemian manners that demonstrates some affection for its characters. The two men settle into a tense, competitive, but satisfying friendship. Julius, who understands his wife much better than Stefan does, knows that she wants a thrill—an illusion of danger—so he destroys Stefan as a lover by turning him into a version of himself. Stefan becomes a business success, a raving consumer, and a rather prim person, while Julius grows wilder. The movie is well written, well played, and consistently entertaining. (Aug. 4, 1986) **81,** New Community Cinema (**Museums, Societies, Etc.**), **813**

MENAGE—(1 hr. 24 min., '86) In French, Eng. subtitles: For a while, Bertrand Blier's new farce is a brilliantly carnal comedy of violation. Gérard Depardieu, ruffian and housebreaker, charges into the lives of a dead-in-the-water couple, Miou-Miou and the pale, bald, small Michel Blanc. Together the three steal money and jewels from wealthy couples so bored that they are relieved to be insulted and robbed. Miou-Miou takes a shine to Depardieu, and we expect them to go to bed, but instead, Depardieu casts longing eyes at the baffled Michel Blanc. Superstud meets Caspar Milquetoast. What follows is one of the most tenderly romantic seductions in recent cinema. Exposing his tattooed barrel chest and heavy thighs, Depardieu is intimate, profane, loving. But once the men become a couple, Blier doesn't know what to do next. He puts the men through power games, reversals, betrayals, and what's unsettling is not so much the escalating brutality of the farce as the artistic desperation that it reveals. But for a while, the movie is an astonishing, giddy ride. (Oct. 13, 1986) **82**

MISS MARY—(1 hr. 40 min., '86) Julie Christie stars as a British governess who comes to Argentina in 1938—during the political turmoil that preceded Perón's rise to power—to work for an upper-class family in Buenos Aires. With Nacha Guevera, Tato Pavlovsky, and Gerardo Romano. Screenplay by Jorge Goldenberg and Maria Luisa Bemberg. Dir. Bemberg. R. **55**

THE MISSION—(2 hr. 6 min., '86) A high-minded folly from the same team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In eighteenth-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The movie shows an oddly blinkered moral awareness, never considering, for instance, that "civilizing" the Guarani might have been the original betrayal. Some of the adventure-film scenes, shot around Argentina's Iguassú Falls, are impressive and exciting, but the moral issues are too abstract, the performances dull. Irons is physically convincing, but he never undergoes the kind of internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. Powerful music by Ennio Morricone. (Nov. 10, 1986) PG. **7, 49, 87, 505, 528, 530, 608, 706, 719, 808, 819, 903, 962**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. He's an idiot in the Dostoyevskian sense: someone too innocent, too unimaginative, to take in the simple facts of evil in the world. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (June 16, 1986) R. **1**

THE MORNING AFTER—(1 hr. 43 min., '86) Reviewed in this issue. R. **5, 22, 30, 48, 66, 84, 107, 113, 204, 215, 220, 300, 302, 304, 308, 310, 314, 404, 503, 504, 505, 514, 516, 518, 519, 527, 529, 600, 606, 608, 610, 611, 612, 616, 618, 619, 622, 626, 706, 708, 709, 721, 723, 724, 756, 760, 762, 801, 806, 808, 821, 903, 912, 921, 933, 937, 956, 962, 967, 971**

THE MOSQUITO COAST—(1 hr. 36 min., '86) A depressing folly about an American genius-crank, the inventor Allie Fox (Harrison Ford), who becomes disgusted with American decadence and waste and takes his family off to the jungles of Central America in search of purity and renewal. In the leafy green depths, he is happy; he invents and builds, dominating the Indians, who are mesmerized by him. And the terrible thing is that novelist Paul Theroux, who made Allie up, and screenwriter Paul Schrader and director Peter Weir, who put him into a movie, think that his quest is stirring and exciting and that his failure is tragic. As they depict him, Allie is a fool and a loudmouth, a messiah in search of followers. But they don't put anyone with strength up against him, and after a while, you simply grow tired of his megalomaniacal excesses. Peter Weir's direction lacks the dreamy meditative rapport with landscape that he brought to *Witness,* his earlier collaboration with Harrison Ford. Co-starring Helen Mirren (wasted as Allie's adoring wife), River Phoenix, and André Gregory, as a missionary in the jungle who becomes Allie's rival. (Dec. 1, 1986) PG. **10, 30, 45, 81, 113, 200, 215, 220, 311, 509, 518, 530, 606, 608, 626, 706, 722, 754, 807, 903, 961**

MOTHER TERESA—(1 hr. 23 min., '86) A documentary portrait of the Nobel Peace Prize–winner. Filmmakers Ann and Jeanette Petrie followed Mother Teresa for five years to trouble spots throughout the world: war-torn Beirut, famine-stricken Africa, and the ghettos of Calcutta and the South Bronx. **4**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by Hanif Kureishi, a young London playwright born to a Pakistani father and an English mother. He creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old friend and now an anti-Pakistani street tough. Soon the two are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **4**

NATIVE SON—(1 hr. 52 min., '86) An adaptation (by Richard Wesley) of Richard Wright's 1940 novel about a black chauffeur who murders the daughter of a Chicago real-estate magnate. With Oprah Winfrey, Elizabeth McGovern, Matt Dillon, Geraldine Page, Carroll Baker, Akosua Busia, and Victor Love. Dir. Jerrold Freedman. PG. **36, 53, 217, 309, 526, 529, 962**

NO MERCY—(1 hr. 47 min., '86) Reviewed in this issue. R. **7, 37, 60, 68, 85, 91, 106, 110, 200, 213, 216, 218, 220, 222, 300, 302, 313, 315, 317, 403, 504, 505, 506, 512, 514, 518, 527, 529, 600, 609, 610, 611, 612, 622, 626, 702, 703, 709, 724, 754, 763, 801, 810, 816, 900, 902, 903, 910, 913, 920, 933, 935, 937, 952, 953, 962**

★ **PEGGY SUE GOT MARRIED**—(1 hr. 45 min., '86) The heat has come back into Francis Coppola's work. In this surprisingly powerful comedy-fantasy, the superb Kathleen Turner is Peggy Sue, a 43-year-old woman who faints at the 25-year reunion of her high-school class and time-travels back to 1960, when she was a senior. At first, she keeps forgetting she's supposed to be eighteen, and there are good but easy jokes about an adult woman in a girl's body. But Coppola also captures the astonished way she would see her pre-lib parents (Barbara Harris and Don Murray) and the culture as a whole. At eighteen, the man she married, Charlie (Nicolas Cage), is a young narcissist tearing around in a blue Impala, and even though she knows exactly how badly Charlie will turn out, she falls in love with him all over again. The movie takes a romantic and moral view of destiny: It says that emotion is more powerful than consciousness, love more powerful than knowledge. In its gimmicky way, it gets at some of the more vexing problems of human relations. (Oct. 20, 1986) PG-13. **11, 33, 507, 531, 627, 720, 969**

★ **PLATOON**—(1 hr. 51 min., '86) Despite obvious flaws, this movie, written and directed by Oliver Stone, is a great work—the movie about Vietnam that many of us have longed for and also (in secret, perhaps) dreaded. The hero is a middle-class college dropout (Charlie Sheen), a genteel rebel who wants an authentic life and volunteers for the Army in 1967. The war that he encounters is unimaginably dangerous, sordid, and confusing. At first, facing some North Vietnamese regulars near the Cambodian border, he panics, but he steadies himself and becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. He steps back from the brink, but others in the platoon don't. The movie realizes the psychological and physical details of massacre with terrifying power. Appalled, we know committing murder might feel good. For the awesome final battle at night, Stone, who has an extraordinary talent for ominousness, screws the battle footage to a level of tension just under panic. And the scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes, who leads the men into death, and Willem Dafoe as the skeptical, humane (though he's no less efficient as a killer) Sergeant Elias; also featuring Keith David, Kevin Dillon, John C. McGinley, and many other good actors. (Dec. 15, 1986) R. **31, 62, 904, 962**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The film-makers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Julian Sands, Denholm Elliott, and Daniel Day Lewis. (Mar. 17, 1986) **11, 84, 309, 631**

ROUGE BAISER—(1 hr. 50 min., '86) In French, Eng. subtitles. In Paris in 1952, a fifteen-year-old girl from a family of Polish-Jewish émigrés finds her revolutionary convictions overturned when she falls for a *Paris-Match* photographer. With Charlotte Valandrey, Marthe Keller, Lambert Wilson, and Günter Lamprecht. Written and directed by Vera Belmont. **63**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min., '86) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other black musicians at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most of the numbers are slow ballads: Tavernier has captured the restlessly yearning side of bop, but not the ecstatic and threatening side. Most remarkable is Gordon's majestically mellow presence—the smoky voice, the unforced humor and grandeur. (Oct. 13, 1986) R. **51, 87**

★ **SHE'S GOTTA HAVE IT**—(1 hr. 24 min., '86) Something of a first—a jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, mixing dramatic scenes, characters addressing the camera directly, little photo essays, and a (regrettable) dance interlude. But the movie doesn't stray far from the bed of its heroine, Nola Darling (Tracy Camila Johns), an avid yet dreamy young woman with three lovers. There's solid, sensitive Jamie (Tommy Redmond Hicks), who turns out to be wildly possessive; the narcissistic Greer (John Canada Terrell), who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. Lee, a shrimp with huge glasses, has a tremendously self-confident rap and argues his way into Nola's bed. Jazz score by Bill Lee, Spike's father. (Aug. 18, 1986) R. **11, 33, 969**

★ **SID & NANCY**—(1 hr. 51 min., '86) A scabrous burlesque comedy of doomed love. Alex Cox has revived the depressing real-life couple—Sid Vicious (Gary Oldman), the bass guitarist of the late-seventies British punk group the Sex Pistols, and his caterwauling American girlfriend, Nancy Spungen (Chloe Webb). Cox and screenwriter Abbe Wool haven't given these two, who died in squalid misery, a conventionally rueful, "humane" treatment. The movie takes a cruel, taunting, slapstick attitude toward degradation, a strategy that, on reflection, makes perfect sense. Who could have watched a sober report on these two goof-offs stumbling into the grave? The puke, the needles, the groping, the shattered glass, the garbage-strewn New York alleys—all of this was the only atmosphere in which their love could have flourished. The punk background is both sordid and exhilarating. Gary Oldman is memorably wasted as the wanton Sid, and Chloe Webb, speaking in a grating, vowel-smearing whine, is extremely moving as the groupie who just wanted to fit in somewhere. With Drew Schofield as Johnny Rotten. (Oct. 20, 1986) R. **46, 526**

★ **STAR TREK IV: THE VOYAGE HOME**—(1 hr. 59 min., '86) The most enjoyable of all the *Star Trek* incarnations, though the Trekkies probably won't agree. It moves along smartly, in defiance of the material's usual cardboard-and-mucilage approach to drama. Apparently out of pique, Earth is being destroyed by an alien probe. It seems man has hunted into extinction the humpback whale, the species that the aliens conversed with millions of years ago on an earlier visit; now the aliens are taking their revenge. The crew of the USS *Enterprise* journeys back to the last year the whales were still around—1986—in order to bring some of them back to the twenty-third century. They land in San Francisco, where they mesh oddly with the city. Spock looks like a California cultist, but Kirk, being so straight and out of it, has a hard time communicating. Many good, though easy, jokes. Featuring Catherine Hicks as a save-the-whaler. With William Shatner, Leonard Nimoy, the ineffable DeForest Kelley, etc. Dir. Nimoy. (Dec. 8, 1986) PG. **25, 32, 67, 85, 100, 101, 103, 109, 113, 210, 212, 213, 214, 216, 218, 219, 301, 305, 316, 401, 505, 509, 510, 512, 516, 517, 530, 532, 603, 606, 608, 611, 616, 622, 626, 632, 635, 636, 638, 700, 706, 712, 715, 717, 721, 722, 757, 762, 802, 809, 811, 817, 818, 901, 904, 917, 919, 936, 950, 953, 955, 962, 967**

THERESE—(1 hr. 30 min., '86) In French, Eng. subtitles. A portrait of Thérèse Martin (based on her diaries), the young Carmelite nun who died of tuberculosis in 1897 and, because of her passionate, extraordinary devotion to Christ, was canonized in 1925. Starring Catherine Mouchet. Screenplay by Alain Cavalier and Camile de Casabianca. Dir. Cavalier. **81**

THREE AMIGOS—(1 hr. 43 min., '86) Reviewed in this issue. PG. **25, 39, 60, 65, 85, 104, 107, 110, 112, 113, 200, 202, 205, 216, 217, 221, 302, 304, 310, 314, 322, 402, 500, 503, 508, 514, 520, 522, 523, 530, 532, 602, 606, 608, 610, 611, 616, 626, 632, 639, 703, 706, 708, 709, 723, 724, 761, 800, 807, 819, 900, 902, 904, 914, 916, 919, 920, 933, 938, 950, 957, 963, 971**

TRUE STORIES—(1 hr. 35 min., '86) David Byrne's first movie as director exploits a mode of contemporary sensibility—bland, floating facetiousness—that leaves some of us completely cold. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town—eccentrics, liars, squashed romantics—at work, shopping in a mall, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view, so its attitude toward its subjects can be taken as either affectionate or patronizing. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. Spalding Gray has a few jazzy monologues, and John Goodman is sweet as a man looking for love. But the Talking Heads' score is staggeringly monotonous and mediocre. (Oct. 20, 1986) PG. **6**

WISDOM—(1 hr. 48 min., '86) Emilio Estevez wrote, directed, and stars in this story of a young man who robs banks around the country not for cash but to help farmers with their debts. With Demi Moore, Tom Skerritt, Veronica Cartwright, and William Allen Young. R. **42, 53, 91, 106, 219, 222, 300, 307, 314, 514, 518, 618, 626, 632, 637, 702, 709, 724, 764, 937, 963, 967**

REVIVALS

BARBARELLA—(1 hr. 38 min., '68) A very funny, very imaginative, very sexy comic strip of a movie. Jane Fonda is a wonderful heroine in marvelous costumes in the 41st century. John Phillip Law is a handsome, sturdy birdman. Dir. Roger Vadim. **2**

BEDAZZLED—(1 hr. 47 min., '67) A mordant, colorful, and hilarious Faust comedy set in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant Devil. Almost everything in the movie clicks—even Raquel Welch, as one of the seven deadly sins (guess which). Dir. Stanley Donen. **9**

BEYOND THE VALLEY OF THE DOLLS—(1 hr. 49 min., '70) It has nothing to do with *Valley of the Dolls*. Critic Roger Ebert set out to write a camp-trash outrage, incorporating every absurdity, cliché, and bit of nonsense he could think of. The whole thing was whipped up into a wild storm of sex and violence by *schlockmeister* Russ Meyer. It's fitfully entertaining... very late at night. Starring several of Russ Meyer's silicone wonders. **2**

BREAKFAST AT TIFFANY'S—(1 hr. 55 min., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novella about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. **8**

FACE TO FACE—(2 hr. 16 min., '76) In Swedish, Eng. subtitles. Ingmar Bergman, a master supremely in control of his medium, is here despairing to the point of numbness. But the movie contains what may be the most harrowing filmed dramatization of a nervous breakdown—Liv Ullmann's performance is not only sublime acting, it's a piece of incalculable daring. **9**

HOLIDAY (1938)—(1 hr. 33 min.) The delightful screen adaptation of a Broadway hit play by Philip Barry, featuring one of Katharine Hepburn's peerless romantic-comedy performances. With Cary Grant and Doris Nolan. Dir. George Cukor. **83**

JANE EYRE—(1 hr. 36 min., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. **8, 83**

LADY AND THE TRAMP—(1 hr. 15 min., '55) The classic animated feature from Walt Disney about an elegant cocker spaniel and her romance with a free-spirited mongrel. Peggy Lee supplied the voice for four characters, co-wrote five songs, and sang three. Dir. Hamilton Luske, Clyde Geronimi, and Wilfred Jackson. G. **20, 38, 40, 88, 107, 109, 110, 113, 200, 202, 205, 221, 300, 303, 304, 307, 311, 314, 400, 504, 505, 508, 510, 512, 513, 518, 523, 530, 533, 601, 606, 608, 610, 611, 622, 625, 626, 700, 706, 715, 722, 754, 759, 802, 805, 812, 817, 903, 915, 918, 919, 930, 931, 933, 952, 954, 959, 964, 968, 969, 971**

LAST YEAR AT MARIENBAD—(1 hr. 33 min., '61) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman*. With Delphine Seyrig. Dir. Alain Resnais. **2**

A MAN FOR ALL SEASONS—(2 hr., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinnemann's direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, and Susannah York. **83**

OCTOBER—(1 hr. 43 min., '28) Sergei Eisenstein's silent film, based on John Reed's *Ten Days That Shook the World*, dramatizes the events leading up to the Bolshevik Revolution. Stalin reportedly supervised the removal of footage depicting Trotsky, delaying the Soviet premiere. *October* is an outstanding example of Eisenstein's "montage" style: visually contrasting shots edited together to create new meaning in a manner that parallels Marx's dialectic. Co-directed by Grigori Alexandrov. **8**

A STREETCAR NAMED DESIRE—(2 hr. 2 min., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche DuBois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. **86**

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. **2**

VICTOR/VICTORIA—(2 hr. 13 min., '82) Blake Edwards's genial farce, stars Julie Andrews as Victoria, an out-of-work coloratura in thirties Paris adopted by a gay cabaret performer (Robert Preston) who clips her hair and pushes her out on the stage of a gay club as "Victor," female impersonator. James Garner plays a Chicago gangster disturbed by his attraction to Victor, and amusing complications ensue. Julie Andrews doesn't seem like a man for an instant, but it's an affectionate, tolerant, very pleasant movie. With Henry Mancini's usual Hollywood-Vegas pop numbers. **8**

THEATER LISTINGS

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Schedules are subject to holiday changes. Phone ahead and double-check show times.

Previews and Openings

Wednesday, December 31

STEPPING OUT—Richard Harris's London success is a comedy about a group of women from different backgrounds who meet weekly to take tap-dancing lessons; directed by Tommy Tune. Featured in the cast are Carole Shelley, Meagan Fay, Carol Woods, Janet Eilber, and Victoria Boothby. Previewing now prior to a 1/11 opening. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $22.50 thru $40. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. 10 min. All major credit cards.

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s new play (described as "a two-character play requiring four actors") which takes place in a suburb of New York City during the course of a recent hot summer; directed by John Tillinger. The other two in the cast are John K. Linton and Barry Tubb. Mon. thru Thurs. at 8 p.m., $30 to $38, Fri. thru Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., $27.50 to $32.50, Sun. at 3 p.m., $27.50 to $32.50. Previewing now prior to a 1/8 opening. **Music Box Theater,** 239 West 45th Street (246-4636). 2 hr. All major credit cards.

Now Playing

ARSENIC AND OLD LACE—Jean Stapleton, Gary Sandy, Marion Ross, Larry Storch, and Jonathan Frid star in a revival of the 1941 comedy hit by Joseph Kesselring; directed by Brian Murray. It's about two altruistic elderly ladies, and a cooperative nephew. They wish everybody to be happy, and if people are *not* happy, then they had better be, because the good ladies will see to it that they do not suffer any more. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $22 to $32; Fri. and Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $19.50 to $29.50; thru 1/3. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 20 min. All major credit cards. **IRLS**

BIG RIVER—Musical based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; now in its second year. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Roger Miller, Jennifer Leigh Warren, Michael McCarty, George Merritt, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. ●

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander, in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. thru Sat. at 8 p.m., $27.50 to $37.50; Sat. at 2 p.m., $25 to $35; Wed. at 2 p.m., $20 to $30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen are the present stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret, with book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some of the balcony seats are $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back (thru the end of April). **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m. All performances except for those on Wednesday at 2 p.m. ($25 and $35) are $35 and $45. $10 tickets for the last row of the balcony are on sale the day of the performance. **Imperial,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

42ND STREET—Dolores Gray, Jamie Ross, Clare Leach, Lee Roy Reams, and Marie Lillo are the present stars of a musical based on the novel by Bradford Ropes which was made into the 1933 film. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; music and lyrics are by Harry Warren, Al Dubin. Tues. thru Sat. at 8 p.m., Sat. and Wed. at 2 p.m., Sun. at 3 p.m., $27.50 to $45. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

THE FRONT PAGE—John Lithgow, Richard Thomas, and Julie Hagerty star in a revival of the 1928 comedy by Ben Hecht and Charles MacArthur about newspaper reporters; directed by Jerry Zaks. Featured in the cast are Ronn Carroll, Ed Lauter, Beverly May, Deirdre O'Connor, Jeff Weiss, and Trey Wilson. Tues. thru Thurs. at 8, Sat. at 2, Sun. at 7:30, $25; Fri. and Sat. at 8 p.m., Sun. at 2 p.m., $30; thru 1/11. **Vivian Beaumont Theatre,** 150 West 65th Street (239-6277). All major credit cards. 2 hr. 40 min. **IRLS**

THE HOUSE OF BLUE LEAVES—Revival of John Guare's 1971 spooky and hilarious comedy, directed by Jerry Zaks. Featured in the cast are John Mahoney, Swoosie Kurtz, Christine Baranski, Danny Aiello, and Faye Grant. (On 1/6, there'll be a sign-interpreted performance for the deaf.) Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m., $22.50 to $32.50, Fri. and Sat. at 8 p.m., and Sun. at 3 p.m., $25 to $35. **Plymouth Theater,** 236 West 45th Street (239-6200). All major credit cards. **IRLS**

I'M NOT RAPPAPORT—Hal Linden, Marcia Rodd, and Ossie Davis star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are James Rebhorn, Richard E. Council, Josh Pais, and Jane Fleiss. Tues. thru Fri. at 8 p.m., $30 to $35; Sat. at 8 p.m., $32.50 to $37.50; Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians," appears in a one-man show. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $15 to $28.50. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards.

L'CHAIM TO LIFE—A Yiddish and English musical revue, starring Jackie Jacob, Leon Liebgold, and Mina Bern; directed by Neil Steinberg. Wed. at 2 and 8, Thurs. at 2, Sat. at 8:30, Sun. at 2 and 5:30; $12.50–$22.50. **Town Hall,** 123 West 43rd Street (921-9442).

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the splendid revival of a 1937 musical (which is often downright adorable—we might even call it lovable!), by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the great cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, and Eric Huton. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $35 to $45; Wed. at 2 p.m., $30 to $40. **Marquis Theater,** 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. thru Fri. at 8 p.m., Wed. at 2 p.m., Sat. at 2, 7, and 9:30 p.m., Sun. at 3 and 7 p.m.; $35 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

OH COWARD!—Catherine Cox, Patrick Quinn, and Roderick Cook (who is also the director) are the stars of a musical entertainment with words and music by Noël Coward. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 and $32.50; Wed. at 2 p.m., $20 and $30. **Helen Hayes Theatre,** 240 West 44th Street (944-9450). 2 hr. 10 min. All major credit cards.

SMILE—A musical with book, lyrics, and direction by Howard Ashman, based on the 1975 film about that American institution the beauty pageant, and focusing on sixteen high-school contestants who strive to outshine each other; music by Marvin (*A Chorus Line*) Hamlisch. With Michael O'Gorman, Dick Patterson,

Jeff McCarthy, Marsha Waterbury, Anne Marie Bobby, Lauren Goler, Tia Riebling, Cheryl-Ann Rossi, Jodi Benson. Tues.–Sat. at 8, Sat. at 2, Sun. at 3, $32.50–$47.50; Wed. at 2, $22.50–$37.50. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). All major credit cards. 2 hr. 30 min.

SOCIAL SECURITY—Cliff Gorman and Maureen Anderman star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood, and laughs heartily at them all. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore Theatre,** 243 W. 47th St. (239-6200). 1 hr. 45 min. All major credit cards. **IRLS**

SWEET CHARITY—Ann Reinking stars in a revival of the musical with book by Neil Simon and music and lyrics by Cy Coleman and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Michael Ingram, Carrie Nygren, Irving Allen Lee, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32.50 thru $47.50; Wed. at 2 p.m., $30 thru $45. **Minskoff Theatre,** 45th Street and Broadway (944-9300). 2 hr. 10 min. All major credit cards. **IRLS**

WILD HONEY—Ian McKellen stars as Platonov, a roguish schoolmaster in Michael (*Noises Off*) Frayn's play, adapted from the comedy without a name by Anton Chekhov, about unrequited love taking place during one hot summer in 19th-century Russia; conceived and directed by Christopher Morahan. Featured in the cast are Kathryn Walker, Kate Burton, Kim Cattrall, Franklin Cover, Sullivan Brown, J. Smith Cameron, William Duff-Griffin, George Hal, Frank Maraden, Stephen Mendillo, and Jonathan Moore. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $30 to $40; Fri. and Sat. at 8 p.m., $32.50 to $42.50; Wed. at 2 p.m., $25 to $35. **Virginia Theatre,** 245 West 52nd Street (977-9370). 2 hr. 30 min. All major credit cards.

YOU NEVER CAN TELL—Circle in the Square Repertory Company's first play of its 36th season is a highly respectable revival of George Bernard Shaw's most enchanting comedy; directed by Stephen Porter. Featured in the cast are Uta Hagen, John Cullum (John David's father), Stefan Gierasch, Victor Garber, John David Cullum (the son—got it?), Susan Diol, Lise Hilboldt, Gordon Sterne, Richard Backus, and Tracy Sallows. ("It's a Play Delicious, a Play Exquisite, a Play Adorable"—and that's not the publicity people talking, it's our own John Simon!) Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; all seats $30, except $33 for Sat. evening. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 50 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ACTORS—Ward Morehouse III's dramatic comedy stars Jack Aranson in the role of a drama critic; John Blaylock plays his son, and Richard Waring a Shakespearean actor; the action takes place in a once-elegant Times Square actors-and-writers club; directed by Phyllis Craig. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $12.50 thru $16. **Royal Court Theatre,** 301 West 55th Street (956-3500).

ANGRY HOUSEWIVES—A contemporary musical by Anna Marie Collins and Chad Henry. The housewives trade in their humdrum life-styles and become a punk rock band; directed by Mitchell Maxwell. Featured in the cast are Carolyn Casanave, Nicholas Wyman, Lorna Patterson, Vicki Lewis, Michael Lembeck, Camille Saviola, Jack Hallett, and Carl Tramon. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m., $15 to $29.50. **Minetta Lane Theatre,** 18 Minetta Lane (420-8000).

BLOODY POETRY—Howard Brenton's story of Percy Bysshe Shelley and Lord Byron, Shelley's wife Mary (who wrote about Frankenstein's monster), and her sister Claire, who come together for a short time far from England. Featured in the cast are Daniel Gerroll, Thomas Gibson, Laila Robins, Jayne Atkinson, and Kelly Wolf; directed by Lynne Meadow. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 1/25; $22 for Sun., and $27 for all other performances. **City Center Theatre,** 131 West 55th Street (246-8989).

BODIES, REST, AND MOTION—Roger Hedden's comedy about a couple living together, without benefit of clergy, who are about to break up; directed by Billy Hopkins. Featured in the cast are Larry Bryggman, Lois Smith, W. H. Macy, Andrew McCarthy, Carol Schneider, Laurie Metcalf, and Christina Moore. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $20 and $25; thru 1/4. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 64th Street (239-6277).

COASTAL DISTURBANCES—Tina Howe's play, directed by Carole Rothman, is set on a beach in the last days of summer. Featured in the cast are Rosemary Murphy, Timothy Daly, Addison Powell, Heather MacRae, Joanne Camp, Annette Bening, Ronald Gurtman, and Rachel Mathieu. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $22 thru $25; thru 1/1. It's been extended because it's entertaining, scary, and beautiful. **Second Stage Theatre,** Broadway at 76th Street (873-6103).

THE COLORED MUSEUM—George C. Wolfe's satire examines the myths and madness of our own perceptions of what it means to be black; directed by L. Kenneth Richardson. The best numbers in this sophisticated, satirical, seriously funny show are highly polished and mordant. With Loretta Devine, Tommy Hollis, Danitra Vance, Reggie Montgomery, and Vickilyn Reynolds. Tues. thru Sun. at 8, Sat. & Sun. at 3 p.m.; $20 to $25; thru 2/1. **Public/Shiva Theatre,** 425 Lafayette Street (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge University classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. The stars are Kristoffer Tabori, Nathan Lane, Judy Geeson, Dylan Baker, Peter Friedman, Michael Countryman. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $23 to $30; thru 3/1. **Promenade Theatre,** Broadway and 76th Street (580-1313).

THE DEVIL'S DISCIPLE—A revival of George Bernard Shaw's treatise on why the British were destined to lose the American Revolution; directed by Allen Schroeter. Characters include a disagreeably pious mother, a caring but prudish wife, a minister who becomes a man of action, and a blackguard who does devilish good. Featured in the cast are Danny Cogliano, Alan Thurston, Patrick Hanratty, and Pauline Walsh. Fri. and Sat. at 8 p.m., Sun. at 7:30 p.m.; $9; thru 1/18. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

THE DOUBLE BASS—A new one-man play, starring Boyd Gaines, written by Patrick Süskind (author of the amazing new best-seller *Perfume*), translated from the German by Eric Overmyer and Harry Newman; directed by Kent Paul. It's set in the Berlin apartment of a lovesick musician who attempts to use music and words to seduce his aloof lover. Tues.–Sat. at 8, Sat. and Sun. at 3 p.m.; $15; thru 12/29. **Double Image Theater,** 304 West 47th Street (265-0794).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another 27 years (or so), so you have another chance. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838).

THE FLOWERING PEACH—Jack Rechtzeit and Zipora Spaisman star in Clifford Odets's play, with music, about Noah and his family at the time of the flood, adapted into Yiddish by Miriam Kresyn, and directed by Roger Sullivan. With Paula Newman, Sarit Gervai, Richard Silver, I. W. Firestone, Miriam Gordon, Daniel Chiel, and Paula Teitelbaum. Sat. at 8 p.m., Sun. at 2 and 5:30 p.m.; $12 to $16. Thru 1/25. **Folksbiene Theatre,** 123 East 55th Street (755-2231).

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Eric Booth, Rita Jenrette, Celeste Mancinelli, Debra Jo Rupp, and Mary Portser. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $12. **American Place Theatre,** 111 West 46th Street (247-0393).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Allen Belknap. Tues. thru Fri. at 8 p.m.,

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THEATER

Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

HAVE I GOT A GIRL FOR YOU!—*The Frankenstein Musical,* by Penny Rockwell, Joel Greenhouse, and Dick Gallagher, is a new version; directed by Bruce Hopkins. Featured in the cast are Gregory Jbara, J. P. Dougherty, Walter Hudson, Semina DeLaurentis, and Angelina Fiordellisi. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7 p.m.; $22.50 to $27.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

INITIATION RITES—Comedy-drama, written and directed by Neal Weaver, is set in a college fraternity during the last hours of Hell Week. Greg Vallee plays the pledgemaster, whose sexual identity crisis wreaks havoc upon everybody around him. Also featured in the cast are Chuck Schneider, Sean Hagerty, Robert Bruno, Charles Reynolds, David Mullins, Tom Lasley, and John A. C. Kennedy. Wed. thru Sun. at 8 p.m., Sun. at 3 p.m.; $10. Meat and Potatoes Company at **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

KILL—Hugh Leonard's play about a dinner party with a Molotov cocktail on the premises; directed by Jerry Heymann. Featured in the cast are Shelly Winant, Edmund Lyndeck, Jayne Haynes, Paddy Croft, Maia Danziger, Larry Pine, Richard Hamilton, Arthur Erickson, Victor Talmage, and Suzy Hunt. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2:30 p.m., Sun. at 3 p.m.; $15 to $20; thru 12/28. **Apple Corps Theatre,** 336 West 20th Street (929-2955).

LADY DAY AT EMERSON'S BAR & GRILL—Lonette McKee stars as the legendary Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tues. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $22 to $27. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

LILY DALE—Molly Ringwald has the title role in Horton Foote's drama focusing on an estranged brother and sister who meet again in Texas after many years. Featured in the cast are Greg Zittel, Don Bloomfield, Jane Welch, Julie Heberlein, Johnny Kline, and Cullen Johnson. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; Wed. at 2. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult-film classic, the weird and funny musical, now in its fourth year, is set in a downtown flower shop run by a botanical genius with a flair for experimentation. The appropriate music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thurs. and Fri. at 8 p.m., Sat. at 2, 5, and 8 p.m., Sun. at 3 p.m.; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAN FOR ALL SEASONS—Philip Bosco has the title role in Robert Bolt's drama about Sir Thomas More, and a battle between man, the church, and the state. Featured in the cast are Charles Keating, Maria Tucci, Diane Venora, Ron Randell, Robert Stattel, J. Kenneth Campbell, George Guidall, Patrick O'Connell, and Campbell Scott. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27. **Roundabout Theatre,** 100 East 17th Street (420-1883).

MUSICAL COMEDY MURDERS OF 1940—John Bishop's holiday whodunit, directed by the author. Featured in the cast are Kelly Connell, Michael Ayr, Bobo Lewis, Lily Knight, and Richard Seff. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7:30 p.m.; $22.50 to $26; thru 1/18. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

NORTH SHORE FISH—Israel Horovitz's play takes us into the lives of the workers in a frozen-fish processing plant soon to go out of business; directed by Stephen Zuckerman. Featured in the cast are Elizabeth Kemp, Wendie Malick, Margaret Whitton, Jon Pankow, Laura San Giacomo, Michelle Faith, Cordelia Richards, Mary Klug, and Thomas Waites. Wed. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Sun. at 3 and 7 p.m.; $13 and $16; from 12/31. **WPA Theatre,** 519 West 23rd Street (206-0523).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $25 to $27.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

OLYMPUS ON MY MIND—Tom Wopat, Charles Repole, and Susan Powell star in a musical comedy, by Barry Harman and Grant Sturiale, about Jupiter posing as Amphytrion to spend a night with the latter's wife. Featured in the cast are Naz Edwards, John Scherer, Rusty Riegelman, Peter Kapetan, Danny Weathers, and David Andrew White. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $27.50 to $32.50. **Lamb's Theatre,** 130 West 44th Street (997-1780).

PAGEANT—*The Last Word in Beauty,* a musical spoof about our national obsession with beauty pageants (at each performance the audience will actually choose the winner), by Bill Russell, Frank Kelly, and Albert Evans; directed by Bobby Longbottom. The six female contestants will be portrayed by men: Rex Carlton, Bill Fabris, Russell Giesenschlag, Edward Marona, John Salvatore, Dick Scanlon, and the emcee is Scott Robertson. Wed. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 and 7 p.m.; $12 to $17. **Riverwest Theatre,** 155 Bank Street (243-0259) Closed.

PANTOMIME—Charles Dutton and Edmond Genest star in a comedy by Trinidadian poet-playwright Derek Walcott, about a seedy, former British music-hall performer who runs a dilapidated Caribbean guest house; directed by Kay Matschullat. Thurs. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m., Sun. at 7 p.m.; $13 to $16; thru 1/4. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

PENN & TELLER—Talented stand-up artists, in an uproarious carnival sideshow-type entertainment supervised by Art Wolff, do a few cool things. Beware—schedules change weekly; call for specific details. $20 to $26; thru 1/3. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

THE RISE OF DAVID LEVINSKY—A musical by Isaiah Sheffer and Bobby Paul, based on Abraham Cahan's novel about coming to America and finding success; directed by Sue Lawless. With Larry Kert, Avi Hoffman, Jack Kenny, Larry Raiken, Eleanor Reissa. Call theater for specifics. **John Houseman Theatre,** 450 West 42nd Street (967-9077).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) starring Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m. (Thursday is the dark night); $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STARDUST—André DeShields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell perform Mitchell Parish's works in a musical revue directed by Albert Harris. Wed. thru Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 1/4; $20. **Theatre Off Park,** 24 Waverly Place (627-2556).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With the author and Becky London. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Matthew Broderick and Hallie Foote star in Horton Foote's play about suitors in a small Texas town all wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 3 p.m.; $27 to $33; thru 2/15. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THEATER COMPANIES

CLASSIC STAGE COMPANY—*The Merchant of Venice,* directed by Jim Simpson (whose wife, Sigourney Weaver, plays Portia); Shakespeare's dark tale of Shylock (John Seitz) who demands a pound of flesh for moneys loaned. With George McGrath, Michael Hammond, Sam Tsoutsouvas, John Wodja, Elaine Hausman, and Kristine Nielsen. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2 p.m.; $20 to $25; thru 1/11. **CSC Theatre,** 136 East 13th Street (677-4210).

EQUITY LIBRARY THEATRE—From 1/8, *Take Me Along,* with music and lyrics by Bob Merril, book by Joseph Stein, and Robert Russell; based on Eugene O'Neill's *Ah, Wilderness,* and the original production by David Merrick. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m., thru 2/1. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical-comedy improvisational revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—*Interview in Buenos Aires,* drama by Soviet playwright Genrikh Borovik, directed by Joan Harvey. In the wake of Allende's murder, a Chilean journalist learns the fate of his words in the hands of a fascist dictatorship. Fri. and Sat. at 8 p.m. **Fourth Wall Theater,** 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTOIRE—John Webster's *The Duchess of Malfi,* wherein the gears of Jacobean tragedy grind a woman's thwarted lust into theatrical horror; Anthony Naylor directs. John Steinbeck's *Of Mice and Men,* the American classic retold for the stage, with Harris Berlinsky as George and John Schmerling as Lenny; directed by Eve Adamson. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $15; in repertory through 2/6 with *Duchess of Malfi.* **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

LA MAMA ANNEX—1/5 thru 3/29, Priscilla Smith and Diane Lane star in *Fragments of a Greek Trilogy,* two evenings of theater based on the plays of Sophocles and Euripides; conceived, adapted, and directed by Andrei Serban, with music by Elizabeth Swados. (All three plays, *Medea, Electra,* and *The Trojan Women,* are performed in ancient Greek and also in Latin and unrecognizable languages—*how can you resist that!*) Call theater for performance schedules. **La Mama Annex,** 74A East Fourth Street (475-7710).

LA MAMA E.T.C.—Harvey Fierstein's *Safe Sex,* three one-acters, directed by Eric Concklin: *Manny and Jake,* with David Andrews and John Bolger; *Safe Sex,* with Fierstein and John Bolger, and *On Tidy Endings,* with Fierstein, Anne DeSalvo, Ricky Addison Reed, and Billie McBride. Wed. thru Sun. at 9 p.m.; $10; 1/8 thru 2/1. **La Mama E.T.C.,** 74A East Fourth Street (475-7710).

MANSTAGE PROJECT—A company devoted to plays of male experience: D. R. Andersen's gay mystery-romance *Dancin' in the Dark,* directed by Leslie Irons; Thurs. and Fri. at 8 p.m., Sat. at 7 and 10, Sun. at 3 p.m.; $10. In repertory with *Forbidden Trees,* by Serge Sirois, a French-Canadian play based on a Chicago mass-murderer; directed by Lester Malizia. Sun. thru Wed. at 8 p.m.; $8. **Shandol Theater,** 137 West 22nd Street (243-9504).

MEDICINE SHOW THEATRE ENSEMBLE—*Leave It to Me,* revival of a 1938 musical comedy by Cole Porter, and Bella and Samuel Spewack; directed by Barbara Vann. Thurs. thru Sat. at 8, Sun. at 3; $8–$10; thru 1/3. **Medicine Show,** 6 West 18th Street (255-4991).

NEGRO ENSEMBLE COMPANY—Gus Edwards's *Ramona,* set on an island in the Caribbean, centers on the love life of an uninhibited woman; directed by Douglas Turner Ward. Wed. at 3 & 8, Thurs. & Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20; from 12/26. **Theatre Four,** 424 W. 55th St. (246-8545).

PLAYWRIGHT HORIZONS—*Black Sea Follies,* a music-theater piece by Paul Schmidt, directed by Stanley Silverman, about a visit to Stalin's dacha where he is putting together a movie deal featuring Shostakovich. With Alan Scarfe, David Chandler, Carol Zeavin, Henry Stram, Carmen Pelton, David Dusing, Robert Osborne, Matthias Negele, Elena Ivanina, Martha Caplin, Sarah Clarke. Tues.–Sat. at 8, Sun. at 7, Sat. & Sun. at 3; $17 & $20; thru 1/11. **Studio Theatre,** 416 West 42nd Street (564-1235).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* an Argentine comedy; *Luisa Fernanda: A 20th-Century Spanish Zarzuela,* with music by Federico Morena Torroba; *Habana,* Cuban music from the 16th century; *Café con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family; *Las Damas Modernas de Guabacoa,* Eduardo Machado's play about the beginnings of Cuba's present plight; *Yerma,* the Garcia Lorca tragedy of honor and barrenness; Lope de Vega's *Fueteovejuna,* and Alejandro Casona's *Prohibido Suicidarse en Primavera.* $12 for plays; $16–$18 for musicals. **Gramercy Arts,** 138 E. 27th St. (889-2850).

RIDICULOUS THEATRICAL COMPANY—*The Artificial Jungle,* playwright-director-star Charles Ludlam's masterpiece of suspense, set in a pet shop on the Lower East Side. Featured in the cast are Everett Quinton, Black-Eyed Susan, Ethyl Eichelberger, and Philip Campanaro. Wed. thru Sun. at 8 p.m. except Sat., when it's at 7 and 10; $20. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

THIRTEENTH STREET REPERTORY—Israel Horovitz's *Line* (now beginning its 13th year); Nancy Beckett's *The Women Here Are No Different;* Bob Flicker's *Absurdly Yours;* Rick Foucheux's *Abby and Veronica.* Phone theater for performance schedule. **13th St. Repertory,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BLUE IS FOR BOYS—Robert Patrick's romantic farce about love affairs in an all-gay college dorm. Fri. at 8, Sat. at 7 & 10, Sun. at 3; thru 1/4; $10. **Corner Loft Theatre,** 99 University Place (228-0056).

THE COUNTRY WIFE—A Restoration comedy by William Wycheley, directed by Sidney Armus. 1/2 thru 1/4 at 8 p.m. (plus a 1/4 matinee at 2 p.m.); $6. **Theater 22,** 54 West 22nd Street, 2nd floor (243-2805).

FAIR SEX—A play written and directed (and acted in) by Lynn Middleton, starring Sandra Phyllis and Wendi Franklin, tells of a prostitute, a battered wife, and a black poet who use psychodrama to rise above their past. $10. Call theater for specifics. **Any Place Theatre,** 303 East 44th Street (279-4200).

HOUSE ON MAYHEM STREET—An ensemble creation by Jerry Cofta, Lynn Pyle, Skeeter Greene, and Greg Langdon; directed by Ted Hannan, taking place in a women's shelter in the Bronx. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $10 to $8. The Mass Transit Company at **ATA,** 314 West 54th Street (279-4200).

I HAVE A DREAM—Play with music adapted from the writings of Martin Luther King Jr. by Josh Greenfield; directed by Woodie King Jr. Featured in the cast are James Curt Bergwell, Bruce Strickland, Chequita Jackson, and Herman LeVern Jones. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8. **Roger Furman Theatre,** 290 Lenox Avenue (876-3272).

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in San Francisco and tells of two gay men (Jay Corcoran and John Finch) whose relationships take place entirely on the telephone. Mon., Tues., Wed., Sat., & Sun., at 8, Fri. at 7:30 & 10; $8. **Sanford Meisner,** 164 Eleventh Ave. (206-1764).

JUST SO!—A family musical, conceived by Julianne Boyd, based on Rudyard Kipling's *Just So Stories,* directed and choreographed by Lisa Jacobson, book by Mark St. Germain, music by Doug Katsaros, lyrics by David Zippel. Thru 1/11; Sat., Mon., and Tues. at 3 and 8 p.m., Sun. at 3 p.m.; $10. **Hartley House Theatre,** 413 West 46th Street (666-1716).

OVER-RULED—George Bernard Shaw's one-acter about love and marriage English style, dealing with the conventional attitude towards jealousy; directed by John Wilson. 12/27–30 at 12:30, 12/31 at 5:15 and 1/1 at 2:15 p.m.; $5. Lunchtime Theatre at the **South Street Theatre,** 424 West 42nd Street (564-0660).

PERICLES—Shakespeare's adventure about love and struggle, separation and reunion; directed by Joel Bernstein. With David Brazda, Robin Leslie Brown, Robin Westphal, Stuart Lerch, Patrik Turner, Laura Margolis, Daniel Region, Pinkney Mikell, and James Nugent. 12/30 to 1/17. Thurs. thru Sat. at 8, Sun. at 3; $10. **Pearl Theatre,** 125 W. 22nd St. (645-7708).

SNOW WHITE, UNADORNED—Cheryl Moch's fairy tale for everyone who's ever felt the rage of Mother, with music by Holly Gewandter, directed by Lois Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $5 to $6; thru 1/4. **WOW,** 59 East 4th Street (460-8067).

WINDMILLS—Director-playwright Daniel Kalmann's play is a post-war tragi-comedy dramatizing the daily lives of seven war survivors permanently scarred by recurring memories of the past. Thru 1/4; $6. Call for specifics. **ATA,** 314 West 54th Street (581-3044).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GOTTFRIED BOHM—Fifty drawings by this German architect who won the 1986 Pritzker Architecture Prize, thru 1/10. Goethe House, 1014 Fifth (744-8310).

JOSEPH CORNELL—A selection of his collage boxes, plus works by contemporary artists who also make boxes or assemblages, including Baron, Keinholz, Morris, Nevelson, Samaras, others, thru 1/6. ACA, 21 E. 67th (628-2440).

SONIA DELAUNAY—Selected works from 1907–1972, including paintings, graphic designs, and sketches for fashions and fabrics, thru 12/31. La Boetie, 9 E. 82nd (535-4865).

KEN DAVIES—Recent trompe-l'oeil paintings, thru 1/10. Hirschl & Adler, 21 E. 70th (535-8810).

MARK GERO—New carved stone and wood sculptures, thru 1/10. Weintraub, 992 Madison (879-1195).

NANCY GRAVES—Recent works on paper in two series—her "Australia" gouaches, and pastel drawings derived from collaged images of natural forms and patterns, thru 1/6. Knoedler, 19 E. 70th (794-0550).

KEIKO HASEGAWA—Raku works by a potter who lives in Devon, England, thru 1/6. Graham, 1014 Madison (535-5767).

WINSLOW HOMER—The first survey of his works in black-and-white, including the artist's many well-known subjects, such as the Civil War, country life, women, Gloucester, England, Maine, and Canada, thru 1/10. Knoedler, 19 E. 70th (794-0550).

MARION LERNER LEVINE/BRIAN YOSHIMI ISOBE—Watercolors of personal objects displayed on lace tablecloths/Abstract works on paper. Thru 1/7. Perlow, 980 Madison (517-5858).

MOLLY LUCE/ANDERS ZORN—Regionalist paintings/Etchings by a Swedish artist. Thru 1/13. Childs, 956 Madison (772-6606).

LUCY MACKENZIE/TIM LOVEJOY—Still-life paintings and assemblages/Drawings of India. Thru 1/10. Coe Kerr, 49 E. 82nd (628-1340).

HENRY MOORE/JOAN MIRO—Sculptures and prints/Aquatints and drawings. Thru 12/31. Silberberg, 16 E. 79th (861-6192).

JENNY OKUN/JOYCE SCHMIDT—Color photographs of superimposed images/Prints made from photographs of mitnan shrubs, printed on paper made from the shrub. Thru 1/3. Urdang, 23 E. 74th (288-7004).

JULES OLITSKI—Recent abstract paintings on shaped Plexiglas panels, 1/6–29. Knoedler, 19 E. 70th (794-0550).

WINOLD REISS—Works on paper, including architectural designs, fantasies, and portraits, thru 1/3. Shepherd, 21 E. 84th (861-4050).

CHRISTINA STACK—Recent relief paintings and works on paper, 1/6–31. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

FRANCISCO TOLEDO—Watercolors and self-portrait "masks," 1/6–31. Martin, 23 E. 73rd (288-2213).

JOAQUIN TORRES-GARCIA—Works by Torres-Garcia and six of his students, thru 12/31. Kouros, 23 E. 73rd (288-5888).

ROBERT WHITE—A survey of bronze and terracotta figures, from 1959–1986, thru 1/17. Graham Modern, 1014 Madison (535-5767).

57th Street Area

JOHN ALEXANDER/OSCAR KOKOSCHKA—Recent paintings/Watercolors and drawings. Thru 1/3. Marlborough, 40 W. 57th (541-4900).

MILTON AVERY—Paintings from the artist's estate, 1/3–31. Borgenicht, 724 Fifth (247-2111).

ISABEL BISHOP—Early drawings from the artist's own collection, including drawings for her 1938 WPA Post Office mural, several self-portraits, and studies for well-known etchings and paintings, thru 1/17. Midtown, 11 E. 57th (758-1900).

WARREN BRANDT/JIM WEIDLE—Recent landscape paintings by both, thru 12/31. Fischbach, 24 W. 57th (759-2345).

MARCEL BROODTHAERS/JOHN BALDESSARI—Works on paper/"Hegel's Cellar"—a portfolio of 10 etchings. Thru 1/3. Goodman, 24 W. 57th (977-7160).

HANS BURKHARDT/ILYA BOLOTOWSKY—Paintings of the 30s/Works on paper. 1/3–28. Deutsch, 20 W. 57th (765-4722).

GEORGE CONSTANT—Watercolors of landscapes, still lifes, and figures, from the 20s through the 70s, thru 1/10. Pearl, 38 E. 57th (838-6310).

JOSEPH CORNELL—Box constructions and collages from his personal collection, thru 1/31. Pace, 32 E. 57th (421-3292).

SONIA DELAUNEY—Rare lithographs, thru 1/23. Zarre, 41 E. 57th (752-0498).

NICOLA DE MARIA—New paintings and an installation, thru 1/31. Maeght Lelong, 20 W. 57th (315-0470).

JEAN DUBUFFET—A retrospective of paintings, drawings, gouaches, thru 12/31. Urban, 500 Park (593-3306).

MARCEL DUCHAMP—Paintings, sculptures, "readymades," and works on paper, 1/7–2/7. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

EDWARD FAIERS/FLOYD SHAMAN—Figurative paintings/Laminated wood sculptures. 1/7–31. Schmidt-Bingham, 41 W. 57th (888-1122).

JEFF GOMPERTZ—New abstract paintings, thru 1/3. BlumHelman, 20 W. 57th, 8th Floor (245-2888).

CLEVE GRAY—A retrospective of paintings, from 1946–1986, 1/6–2/3. Armstrong, 50 W. 57th (582-8581).

DAVID HOCKNEY—Thirty-three new "Home Made" prints, thru 1/3. Emmerich, 41 E. 57th (752-0124).

ARATA ISOZAKI—Architectural drawings, thru 1/3. Protetch, 37 W. 57th (838-7436).

WILLIAM KING—Recent sculptures in vinyl, wood, and bronze, plus monotypes, thru 12/31. Dintenfass, 50 W. 57th (581-2268).

COLIN LANCELEY—Six small relief paintings from the past two years, and one large new work, "Nocturnal Garden," by an Australian artist, thru 12/31. Frumkin, 50 W. 57th (757-6655).

LOREN MADSEN—A large sculptural environment composed of pieces of copper sheeting suspended from the ceiling, plus works on paper, thru 1/10. McKee, 41 E. 57th (688-5951).

LOUISA MATTHIASDOTTIR—Still-life paintings and Icelandic landscapes, thru 1/7. Schoelkopf, 50 W. 57th (765-3540).

HENRY MOORE—Prints, thru 1/10. Heidenberg, 50 W. 57th (586-3808).

ELIE NADELMAN—"The Four Seasons"—figurative terracotta sculptures, thru 1/17. Zabriskie, 724 Fifth (307-7430).

ALICE NEEL—Drawings and watercolors, from 1928–1984, thru 1/3. Miller, 41 E. 57th (980-5454).

SUSAN SHATTER—Recent paintings of the Grand Canyon, Maui, and Greece; 1/6–28. Fischbach, 24 W. 57th (759-2345).

ERIC SLOANE—Paintings of rural American landscapes, thru 1/8. Hammer, 33 W. 57th (644-4400).

RICHARD TUTTLE—New mixed-media works, thru 1/3. BlumHelman, 20 W. 57th (245-2888).

East Village

MARCOS BYRD—Acrylic paintings that depict the daily life of Nicaraguan campesinos, thru 1/10. La Mama/La Galleria, 6 E. 1st (505-2476).

JOE HOUSTON—Landscape paintings in oil on panel, by a Chicago-based artist, thru 1/11. P.P.O.W., 337 E. 8th (529-1313).

SHERRIE LEVINE/HAIM STEINBACH—Recent striped paintings and four paintings on chair seats/Store-bought objects arranged on shelves. Thru 1/4. Gorney, 204 E. 10th (420-1760).

ANDREW MASULLO—Ninety-one works from 1982–86, including elaborately transformed boxes and books, and paintings on used and damaged canvases, thru 1/18. Salvador, 216 E. 10th (995-8005).

JOSEPH NECHVATAL—Color photographs that symbolize spiritual states, thru 1/4. Greathouse, 337 E. 10th (460-0016).

KEN SOFER—Oil paintings on wood in which loose brushstrokes are played against geometric compositions, thru 1/4. M-13, 413 E. 9th (505-9016).

CHRISTOPH SPEICH—Recent drawings by an Austrian artist, thru 1/4. Humphrey, 242 E. 5th (529-0692).

LEWIS STEIN—Sculptures from 1968–72, and recent black-and-white photographs, thru 1/5. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

JOHN ANTHONY—Handmade paper boxes that contain familiar objects, thru 1/31. Davidson, 415 W. Broadway (925-5300).

ELEANOR ANTIN—"Loves of a Ballerina"—an installation in which films have been imbedded in stage sets, thru 1/3. Feldman, 31 Mercer (226-3232).

DEBORAH BUTTERFIELD—Nine life-size sculptures of horses made from discarded materials, thru 1/24. Thorp, 103 Prince (431-6880).

PAPO COLO—Paintings, sculptures, drawings, and documentations of performances from the past ten years, thru 12/31. Exit, 578 Broadway (966-7745); Esman, 70 Greene (219-3044).

ROSEMARY COVE—Environmental sculpture, thru 1/3. Ingber, 415 W. Broadway (226-2221).

MARY ANN CURRIER—"Ruminations on a Courtyard" and other drawings, thru 1/7. Milliken, 98 Prince (966-7800).

PHILIPPE FAVIER—Etchings on ceramic-glazed glass, thru 1/15. Cadot, 470 Broome (226-7220).

JOANNE FREEMAN—Paintings that depict icons of urban society, thru 1/31. Hudson, 105 Hudson (925-7290).

PAUL GEORGES—Recent figurative paintings, thru 1/10. Plumb, 81 Greene (219-2007).

RON GIII—Chalk and pencil drawings, thru 1/24. 49th Parallel, 420 W. Broadway (925-8349).

MARK GREENWOLD—Eleven recent paintings that depict superficial "domestic bliss," thru 1/3. Kind, 136 Greene (642-6302).

GEORGE HERMS—Collages and assemblages of common, everyday objects, thru 1/3. Oscarsson Siegeltuch, 568 Broadway (431-3550).

DOUGLAS HOAGG—Recent sculptures, 1/3–31. Bouckaert, 100 Hudson (925-6239).

BOB LENS/RALPH LERNER—Acrylic mask paintings, woodblock prints, and an installation/Architectural drawings and models for the Indira Gandi National Center for Arts. Thru 2/14. Nichols, 83 Grand (226-1243).

SYLVIA PLIMACK MANGOLD—Tree-filled landscapes, in ink, acrylic, and gouache on paper, thru 1/3. Alexander, 59 Wooster (925-4338).

LOUIS MONZA—A retrospective of works including paintings, ceramics, linoleum cuts, and drawings, thru 1/17. Cavin-Morris, 100 Hudson (226-3768).

CLAES OLDENBURG/COOSJE VAN BRUGGEN/FRANK O. GEHRY—Recent sculpture and drawings in a series entitled, "Il Corso del Cotello," thru 1/24. Castelli, 420 W. Broadway (431-5160), and 142 Greene (431-6279).

CLAUDIO PARMIGGIANI—Sculpture and drawings in a series entitled, "Iconostases," thru 1/11. Totah, 152 Wooster (475-8330).

GERHARD RICHTER—Paintings and sculpture from the 'sixties and 'seventies, including early paintings from his "Capitalist Realism" period, and his "Sculpture for a Room by Palermo," thru 1/14. Gladstone, 99 Greene (431-3334).

KRIS RUHS—Puppets, books, drawings, maquettes, and a video, thru 1/31. Green, 152 Wooster (982-3993).

ANDY WARHOL—Hand-painted images taken from popular comic strips, from 1960–62, thru 6/13. Dia Art Foundation, 77 Wooster (431-9232).

DAN WITZ—Oil paintings and painted constructions, thru 1/3. Semaphore, 137 Greene (228-7990).

ZADIK—Egyptian-style sculptures in Hydrocal, painted with acrylics, thru 1/10. Shafrazi, 163 Mercer (925-8732).

Other

JOE DAVIS—Paintings of desolate urban landscapes, thru 1/4. Bernarducci, 17 E. 17th (206-7578).

RICARDO NANTON—Paintings and painted sculpture by a Trinidad-born artist, thru 1/6. Taller Latinamericano, 19 W. 21st (255-7155).

GROUP SHOWS

Madison Avenue and Vicinity

ARSENAL—Central Park at 64th (360-8141). "The Wreath: Interpretations," with works by DeMonte, Pindell, Richardson, Sterling, others; thru 1/9.

BERNARD—33 E. 74th (988-2050). Paintings, drawings, and sculpture by Cremonini, Dine, Downes, Ipousteguy, Kuper, Leger, Steinberg, others; 1/3–2/28.

CECIL—16 E. 72nd (517-3605). Sculpture by Agostini, Cairns, Gagnier, Sherk, Silver; thru 1/3.

HIRSCHL & ADLER—21 E. 70th (535-8810). "Bird's Nest" Hunt and His Followers—35 English Victorian watercolors by Collier, Hough, Hunt, Sherrin; thru 1/10.

MARBELLA—28 E. 72nd (288-7809). Works by Bricher, Colman, Gross, Hallowell, others; thru 1/17.

MCCARRON—1014 Madison (772-1181). "Heavenly Apparitions: Angels and Putti"—works on paper from the 16th–18th centuries; thru 1/31.

SCHLESINGER-BOISANTE—822 Madison (734-3600). "The Layered Image," with works by Hewat, Juarez, Kruger, Kurland, Ladda, Pitt; thru 1/14.

SCULPTURE CENTER—167 E. 69th (879-3500). "Emerging Sculptors 1986," with works by Ball, Levine, Pondick, Rezac, Walker; thru 1/5.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Bishop, Calder, Krasner, Lewitt, Rivers, thru 1/31.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Guston, Matta, others; 1/1–31.

STAEMPFLI—47 E. 77th (535-1919). Sculptures by Arp, Bauermeister, Bertoia, Bill, Rickey, others; thru 1/10.

57th Street Area

DE NAGY—41 W. 57th (421-3780). "Religion: Painting and Sculpture," with works by Arman, Castoro, Ensor, Picasso, Scanga, others; thru 1/3.

GOODMAN—41 E. 57th (593-3737). Works by Botero, Francis, Lichtenstein, Moore, Rauschenberg, Steinberg, Stella, Warhol; thru 1/31.

FISCHBACH—24 W. 57th (759-2345). Paintings, drawings, pastels, and watercolors by gallery artists; 1/6–28.

FRENCH—41 W. 57th (308-6440). Realist paintings by Fraenkel, Hartung, Reker; thru 1/3.

FRUMKIN—50 W. 57th (757-6655). Recent monotypes by 15 artists, including Arnoldi, Drake, Mazur, Steir, others; thru 12/31.

HEESY—50 W. 57th (245-1420). New prints by Diebenkorn, Johns, Katz, Mazur, Nelson, Newman; thru 1/31.

I.B.M.—Madison Ave. at 56th (407-6100). "Tokyo: Form and Spirit"— a survey of Japanese design from the Edo period (1603–1868) to the present; thru 2/7.

KENNEDY—40 W. 57th (541-9600). American paintings of the 18th, 19th and 20th centuries, with works by Curry, Demuth, Eakins, Hopper, O'Keeffe, others; 1/3–31.

KENT—41 E. 57th (980-9696). "Visionaries," with sculpture by Archipenko, Arp, Giacometti, Gonzalez, Lipshitz, Moore, Rodin, Rosso, Smith; thru 1/3.

LAMAGNA—50 W. 57th (245-6006). "Traps: Elements of Psychic Seduction," with works by Ball, Bourgeois, Buck, Cage, Dill, Luce, Mullican, Reichek; thru 1/24.

ST. ETIENNE—24 W. 57th (245-6734). "Oscar Kokoshka and His Time," with works by Gerstl, Kokoshka, Schiele, others; thru 1/31.

SOLOMON—724 Fifth (757-7777). "Text and Image," with works by Acconci, Africano, Allen, Jenney, John, De Maria, Rauschenberg, Steinberg, Zucker, others; thru 1/10.

WASHBURN—41 E. 57th (753-0546). Works by Bladen, Bluhm, Cote, Jensen, Nivola, Youngerman; thru 1/5.

East Village

AMERICAN FINE ARTS—511 E. 6th (477-2279). Works by Clough, Hopkins, Robinson, Schott, Wachtel; thru 1/11.

CERIGO—202 Ave. A (777-2579). Paintings by Albers, Asher, Goldstein, Robinson, Smith; 1/7–25.

LOUGHELTON—19 Second (529-2288). "Greenberg's Dilemma," with paintings by Alexander, Bachman, Cabrera, Hsiao, Robinson, others; thru 1/11.

9TH PRECINCT—309 E. 5th (982-7933). "Winter Solstice," with paintings and sculpture by Cook, James, Rubin, Van Allen, others; thru 1/25.

ON THE WALL—328 E. 11th (460-0963). Abstract figuration in paintings and sculpture by Cosentino, Martin, Narvilas, Seamon; 1/3–31.

PIEZO ELECTRIC—200 Ave. A (505-6243). "Physics," with works by Collins, Goldstein, Jones and Ginzel, Justis, Robinson, Suzuki; thru 1/11.

P.S. 122—150 First Ave. (477-5288). "Myths and Magic," with works by Berlin, Byars, Migliore-Newton, Solomon, others; also at Henry Street Settlement, 466 Grand (598-0400); thru 1/31.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Contained Attitudes," with works by Meuser, Sechas, Van Oost, Zwerver; thru 1/24.

BAUM—109 Hudson (219-9854). "An Intimate Presence," with paintings and sculpture by Anker, Beradman, Denney, Schwartz, Siciliano, Smukler; thru 1/3.

BEITZEL—113 Greene (219-2863). Recent sculpture by Dudding, Hepper, Rohm; 1/6–31.

BLUM HELMAN—80 Greene (245-2888). "Iconic Imagery," with works by Bartlett, Hunt, Lane, Moskowitz, Rothenberg, True, others; thru 1/10.

BROWN—100 Greene (219-1060). "RISD in New York," with works by Chihuly, Garet, Jacquette, Saunders, Scanga, Sullivan, others; thru 1/3.

CLOCKTOWER—108 Leonard (233-1096). Works by Maric, Milloff, Trivieri; thru 1/11.

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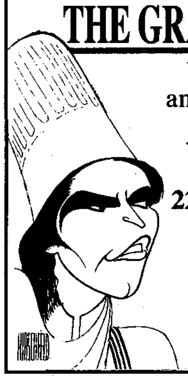

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ART

COOPER—155 Wooster (674-0766). Works by Andre, Borofsky, Gober, Hurson, Judd, Shapiro, Winsor; thru 1/15.

CUTLER—164 Mercer (219-1577). "Mind-Matter," with works by Brenner, Evans, McCaslin, Pleasants, Wilson, others; 1/3–2/4.

ERPF—568 Broadway (925-6160). Hard-edge paintings from the 50s by Benjamin, Feitelson, Hammersley, McLaughlin; thru 1/3.

14 SCULPTORS—164 Mercer (966-5790). Columns by forty sculptors; thru 1/3.

HOFFMAN—429 W. Broadway (966-6676). Drawings and watercolors by Buchwald, Deem, Ferrer, Frey, Nicastri, Plagens, Richards, Wofford, others; thru 1/14.

KLEIN—611 Broadway (505-1980). Works by Carlson, Casebere, Ferrara, Finlay, Highstein; thru 1/24.

LITTLEJOHN SMITH—133 Greene (420-6090). Paintings by Haessle, Hyde; an installation by Tate; thru 1/31.

MUNROE—415 W. Broadway (226-0040). Paintings on paper by Armstrong, Dworkin, Imber, Janowitz, Kelley, Neely, Pogany; thru 1/3.

NEALE—320 Lafayette (431-5077). Paintings by Heeks, Korsmit, Siena; thru 1/10.

NEWBURG—44 White (219-1885). "As Sculpture," with works by Armleder, Cemin, Hsu, Suzuki, Torreano; photoworks by Jan Henderikse; thru 1/4.

OSCARSSON SIEGELTUCH—568 Brodaway (431-3550). Outsider art by Mr. Imagination, Philadelphia Wireman and Stuart Beuhler/Bone Man; thru 1/3.

PRATT—295 Lafayette (718-673-3517). "Isla a Isla: Contemporary Puerto Rican Prints and Drawings;" thru 1/9.

ROSENBERG—115 Wooster (431-4838). Large and small-scale paintings by Keller, Seidl, Tanger, Willis, Zaima; thru 1/3.

SCHELLMANN—50 Greene (219-1821). "For Joseph Beuys"—a portfolio of prints by 30 international artists in tribute to the late German artist; thru 1/31.

SHAPOLSKY—99 Spring (334-8172). "Structures," with works by Ernst, Hecker, Manning, Noland; thru 1/24.

STEINBAUM—132 Greene (431-4224). Works by 40 artists who are over 70 years old, including Agostini, Bishop, Bourgeois, de Kooning, Gross, Motherwell, others; thru 1/3.

STOLER—13 White (966-5090). "Layers of Vision," with works by Anton, Lehndorff and Trulsch, Miller, Schein, Seidner, Zimmerman; thru 1/10 (gallery will be closed 12/31,1/1).

TOLL—146 Greene (431-1788). Drawings by Brauntuch, Ikemura, LeWitt, Morley, Oldenburg, Wiley, others; thru 1/10.

WREN—153 Mercer (219-1118). Works by five South American artists; thru 1/4.

Other

BCA LONGWOOD ARTS—965 Longwood Ave., Bronx (842-5659). "Toys-Art-Us," with works by Acconci, Grove, Lucas, Simmons, others; thru 1/10.

CITY—2 Columbus Circle (974-1150). Mon.–Fri. 10–5:30, Sat. 10–5. "The Building of Architectural Vision," with works by Allain, Darden, Glovsky, Holden, Gill/Bausman, others; thru 1/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Portraits"—portraits and self-portraits by 33 artists, including Arikha, Gillespie, Leslie, Moynihan, Neel, Petlin, Solman, others; thru 1/17.

PAINE WEBBER—1285 Ave. of the Americas (481-3080). Museum of American Folk Art's "Carousel Folk Art from the Charlotte Dinger Collection;" thru 3/28.

STUBBS—28 E. 18th (982-8368). Selected engravings from the cahiers of George Le Rouge's Details de Nouveaux Jardins a la Mode; thru 1/31.

PHOTOGRAPHY

GARY BROTMEYER—Collages on turn-of-the-century portraits, thru 1/24. Miller, 138 Spring (226-1220).

ANTON AND MARTIN BRUEHL—Photographs from their commercial studio, many of which appeared in Condé Nast magazines, thru 1/3. Light, 724 Fifth (582-6552).

ROBERT CAPA/DAVID SEYMOUR-"CHIM"—Photographs of the Spanish Civil War by both, thru 12/31. Spanish Institute, 684 Park (628-0420).

WALTER CHAPPELL—"Collected Light"—photographs from 1964–86, thru 1/17. Neikrug, 224 E. 68th (288-7741).

HENRY STREET SETTLEMENT—466 Grand (598-0400). "The Nicaragua Darkroom Project," with works by Haile, McKay, Snow; thru 2/3.

DENNIS HOPPER—Photographs from his book, *Out of the Sixties,* thru 1/10. Shafrazi, 163 Mercer (925-8732).

I.C.P.—1130 Fifth (860-1777) Tues. 12-8, Wed.–Fri. 12–5, Sat.–Sun. 11-6. $2.50 admission. "Alfred Eisenstadt: Eisie at 88"; "David Seymour "Chim": The Early Years, 1933–1939," thru 1/11.

BILL JONES—A photographic installation that transforms the gallery space into the inside of a camera, thru 1/11. Art City, 439 E. 9th (420-0867).

LEDEL—168 Mercer (966-7659). Vintage and contemporary photographs of New York by women, including Abbott, Bianchi, Bing, Bourke-White, Groover, Model, Sonneman, others; thru 1/31.

LIEBERMAN & SAUL—411 W. Broadway (431-0747). Still-life works by Berman, Charlesworth, Frailey, Majore, Metzner, others; thru 1/15.

NICHOLAS NIXON/GUSTAVE LEGRAY—Close-up photographs of his wife and children/Rare photographs of seascapes and trees, taken in the 1800's. Thru 1/17. Pace/MacGill, 11 E. 57th (759-7999).

DOUG PRINCE/LEONARD SUSSMAN—Recent multiple negative images created while living in Italy/Photographs of Umbrian and Tuscan landscapes. Thru 1/10. Witkin, 415 W. Broadway (925-5510).

EDWARD STEICHEN—Black-and-white photographs, from 1900–1950, thru 1/24. Staley-Wise, 17 Prince (777-1590).

JAMES VAN DER ZEE—Vintage photographs of Harlem, thru 1/10. Photofind, 138 Spring (334-0010).

ZABRISKIE—724 Fifth (307-7430). "10th Anniversary Photography Exhibition," with works by Atget, Baldus, Brancusi, Man Ray, others; thru 1/17.

PERFORMANCE

THE KITCHEN—512 W. 19th (255-5793). Thurs.–Sun at 8, thru 1/18: The Wooster Group's "The Road to Immortality." $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10–5, Tues. 10–8. $3:50, seniors & students $1:50. (Free Tues. 5–8). Craft Today: Poetry of the Physical; thru 3/22.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). 10–5:45; Wed., Fri., Sat. 10–9. Contribution $3:50; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . City of Light; thru 3/1 . . .Dark Caves, Bright Visions: Life in Ice Age Europe; thru 1/18 . . . Ladies in the Field: The Museum's Unsung Explorers; thru April. . . Origami Holiday Tree; thru 1/6. . . On Tap: New York City Water; thru 3/29.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan. . . Art of Japan: Selections from the Burke Collection, Part II; thru 2/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . .Monir: Graphic Work, 1975–1986; thru 5/24. . . Romare Bearden: Origins and Progressions; thru 3/1. . . Invisible Cities: Sculpture and Drawings by Raquel Rabinovich; thru 2/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $3 suggested donation; *students $1:50; seniors* $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . The Hillman Foundation Collection of Modern French

Painting; thru 1/5/ . . . The Machine Age In America 1918–1941; thru 2/16 . . .Reinstallation of Islamic Collection . . . Hiroshige's One Hundred Famous Views of Edo: Autumn (Part II); thru 1/5. . . Magic in Miniature: Ancient Egyptian Scarabs, Seals, and Amulets; thru 6/29. . . The Advent of Modernism: Post-Impressionism and North American Art 1900–1918; thru 1/19. . . The American Eye For Style; thru 6/29. . . Cleve Gray: Works on Paper; thru 2/23.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $3; seniors and students $1:50, free Tues. after 5 . . ."I'll Buy That: 50 Years of American Consumer Products;" thru 1/4 . . . Berlin 1900–1933: Architecture and Design; thru 1/25. . . Recollections: A Decade of Collecting; thru 3/1. . .Perspective: The Illusion of Space; thru 3/1. . . Milestones: 50 Years of Goods and Services; thru 1/4. . . Crystal Palaces; 1/13–4/26.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. $2:50, students and seniors $1. Free Mon.–Fri. 10–noon. Foundation of Liberty: Funding the Pedestal for the Statue of Liberty; thru Jan. '87. . . Capital City: New York After the Revolution; thru 6/12.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3.50, students and seniors $2. (Free Tues. 5–9). Oskar Kokoschka, 1886–1980; thru 2/16. . . The Knife Ship from "Il Corso del Coltello;" thru 2/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Holocaust by George Segal . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Mariana Cook Photographs: Israeli Portraits; thru 1/4 . . . In The Picture; thru Aug. '87 . . . Among Ancient Empires: Recent Excavations in Emeq Hefer, Israel; thru 3/22. . . The Jews of Ethiopia: A People in Transition; thru 4/19.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor. . . Selections from the Collection of Mr. and Mrs. Henry Pearlman . . . Bamana: Sculpture from West Africa; thru 3/1 . . . Orthodoxy and Individualism: Seventeenth-Century Chinese Painting; thru 2/1 . . . Treasures of the Holy Land: Ancient Art from the Israel Museum; thru 1/4 . . . 15th–18th Century French Drawings in the Metropolitan Museum of Art; thru 1/4 . . . In Pursuit of Beauty: Americans and the Aesthetic Movement; thru 1/11 . . . Van Gogh in Saint-Remy and Auvers; thru 3/22. . . Annual Christmas Tree and Baroque Creche Display; thru 1/4. . . Luxurious and Elegant Dresses for the Dance; thru 9/6. . . The Prints of Pieter Bruegel; 1/13–3/15. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–-Sun. 9:30-5:15. Medieval Collection. . . Annual Christmas Display; thru 1/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . W.S. Gilbert (1836-1911); thru 1/18. . . Collecting for the Morgan Library, 1982-1986: Ovid, Mantegna, Mahler, Plutarch, Jefferson, Degas; thru 1/18. . . Charles Dickens' "A Christmas Carol;" thru 1/11.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Photographs of Puerto Rico at the Turn of the Century; thru 1/87. . . Francisco Alvarado-Juarez: Native/Stranger Paintings and Constructions 1983-1986; thru 1/25.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . Morris Louis; thru 1/4 . . . New Photography II; thru 1/6 . . . Projects: Justen Ladda; thru 1/6. . . Francesco Clemente: The Departure of the Argonaut; thru 2/10. . . Mario Botta; thru 2/10.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . . I Need No Blanket: Hide Robes from the Great Plains; thru 12/31 . . . Floating Canoe: Contemporary Iroquois Silverwork; thru 1/25.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. Rooms From the Home of John D. Rockefeller Sr. . . . The Best of the Best-Dressed List; thru 5/14 . . . Selling The Show: Turn-of-the-Century Theatre Posters; thru 5/10. . . Bellevue Hospital: 250 Years in Service to New York; thru 6/14. . . Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time; thru 6/30. . . Flights of Fancy: Dolls Made by Contemporary Artists; thru 6/28.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thurs., Sun. 12–6, Fri. noon–10, Sat. noon–8. Closed Mon. & Tues. Suggested admission $2:50, $1:50 seniors & children. Hans Haacke: Unfinished Business; thru 2/15. . . Three Photographers: The Body; thru 2/15.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5. $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry; thru 2/22 . . . Storied Shores: Lake George in Legend and History; thru 1/11 . . . Made for New York: Antique Toys from the Lawrence Scripps Wilkinson Collection; thru 3/1 . . . The Pleasure of Your Company: Parties and Balls in New York City; thru 3/15. . . A Portrait of Livingston Manor: 1686–1850; thru 2/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . . Max Ernst: Beyond Surrealism; thru 1/17. . . Women and Literature: English and American Writers from the 18th Century to the Present; thru 5/30. . . The Art of The New Yorker; thru 1/31. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. . . Transformations in the Performing Arts in 18th Century France; thru 1/17.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. . . . . American Masters: Works on Paper From the Corcoran Gallery of Art; thru 1/4. . . New York Reviewed; thru 2/8. . . Mike Berg Architectural Fantasies; thru 2/22.

SOUTH STREET SEAPORT MUSEUM—207 Water St., at Fulton St. (669-9424). Daily 10–6. $4, seniors $3, children $2. The Promise of America; thru 3/1 . . . Boys at Sea: Life Aboard the Schoolship St. Mary's; thru Spring '87. . . America's Cup Information Center; thru Jan. . . The New England Fisheries: A Treasure Greater Than Gold; thru 4/15.

WHITNEY MUSEUM—Madison Ave. at 75th St.(570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $4, seniors $2. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . John Singer Sargent: Retrospective; thru 1/4 . . . Mary Lucier: Ohio at Giverny; thru 1/18. . . John Storrs:Retrospective; thru 3/22. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Contemporary Cutouts; thru 2/17. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts. (554-1113). Twentieth–Century American Art: Highlights of the Permanent Collection . . . The Interpretive Link: Abstract Surrealism into Abstract Expressionism; thru 1/21.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 1/13 at 10 & 2: Fine Old Master Paintings and Drawings. On view from 1/8. **East,** 219 E. 67th St. (606-0400). Next sale 1/9 at 2: European and American Paintings. On view from 1/6.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/7 at 10: Belle Epoque including Fine 19th Century Furniture, Paintings, and Decorations, Art Nouveau and Art Deco. On view from 1/3.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 1/14 at 2: Old Master and British Paintings. On view from 1/10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). Next sale 1/14 at 10:15 & 2: Old Master Drawings On view from 1/10.

This Sunday, test your will power against our brunch buffet.

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MUSIC AND DANCE

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Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 31

AN EVENING OF VICTORIAN SONGS AND INSTRUMENTAL MUSIC—Tenor Robert Tear, baritone Benjamin Luxon, pianist Marvin Hamlisch, with "visitors" violinist Isaac Stern, cellist Yo-Yo Ma, clarinetist Richard Stoltzman, harpist Nancy Allen, in a salon setting, with "informal music-making and conversation" in an 1891 mood. Carnegie Hall at 8. $20–$100. Benefit concert; $200 includes an onstage champagne buffet (903-9650).

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianist Yefim Bronfman. "Shepherd's Music" from Bach's *Christmas Oratorio*; Mozart's Symphony No. 41, "Jupiter"; Debussy's Fantasy for Piano and Orchestra; Liszt's *Hungarian Fantasy*; waltzes by E. Strauss and Johann Strauss Jr. Avery Fisher Hall at 8. $10–$50.

NEW YORK CHAMBER SYMPHONY OF THE 92nd STREET Y, Gerard Schwarz conductor. Complete Brandenburg Concerti of Bach. 92nd Street Y at 8. $25, with champagne.

SMOKEY ROBINSON, with Jean Carne. Mark Hellinger Theater, 51st St. west of Broadway (757-7050), at 7 and 10:30. $32.50, $40.

AMOR ARTIS ORCHESTRA AND CHAMBER CHOIR, Johannes Somary conductor; violinists Yuval Waldman, Hanna Lachert; soprano Julianne Baird, countertenor Theodore Sperling, organist Dennis Keane. Bach's Double Concerto in d; Vivaldi's *Gloria;* Poulenc's Organ Concerto. Church of the Ascension, Fifth Ave. and 10th St., at 9. $15.

NEW YEAR'S EVE CONCERT FOR PEACE—The Orchestra of St. John the Divine, Michael Barrett conductor; folk singer Odetta, sopranos Elizabeth Coss, Lucy Shelton; baritone Ben Holt, tenor Peter Kazaras, cellist Nathaniel Rosen, massed choirs, and Leonard Bernstein the principal speaker. Beethoven's "Leonore" Overture No. 3 and aria "Abscheulicher? wo eilst du hin?"; Bach's Brandenburg Concerto No. 2; Bernstein's *Meditations for Cello*; Schubert's *Mass* in G; songs for peace, sung by Odetta. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30 (doors open at 6). Free.

ZAIDEE PARKINSON, pianist, and Friends. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

NEW YEAR'S JAZZ NIGHT WATCH—With the Arnie Lawrence Quartet, dancer Vija Vetra, other performers; refreshments. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 11 p.m. Free.

RIVERSIDE CHURCH—At 10:15 p.m.: carillonneur James R. Lawson plays transcriptions of music by Weiner, von Grabow, DeVos, Hunsberger, Maasen (variations on "Auld Lang Syne"); free. At 10:45: organist James Bigham; free. At 11:30: Watchnight Service, with the choir; offering. At midnight, a "swinging peal" from Mr. Lawson welcomes 1987. The Drive at 122nd St.

CARMAN MOORE AND SKYMUSIC—New Year's Eve concert and party. Home for Contemporary Theatre and Art, 44 Walker St. (431-7434), at 6. $7.50.

BARGEMUSIC—Violinists Theodore Arm, Ik-Hwan Bae, Ida Kavafian, Eriko Sato; violists Steven Tenenbom, Walter Trampler; cellists Rosalyn Clarke, Fred Sherry, Peter Wiley; bassist Barry Lieberman, harpsichordist Robert Wolinsky, flutist Michael Parloff. Bach's Brandenburg Concerti Nos. 6, 5, and 3. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. Benefit, $100.

FIRST AVENUE, an electro-acoustic ensemble. Improvisations in many moods from oboist-English-hornist Matthew Sullivan, C. Bryan Rulon on synthesizers, double-bassist William Kannar; with Mieczyslaw Litwinski on hurdy-gurdy, harmonium, and recorder; keyboardist Max Lifchitz, violinist Marshall Coid, Stephanie Gelfan on viola and DX 7. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn (212-222-5736), at 9, with a champagne party following. $15.

Thursday, January 1, 1987

JAMES R. LAWSON, carillonneur. New Year's Day recital; transcriptions of music by Copland, Villa-Lobos, Borodin, Gershwin, Badings. Riverside Church, the Drive at 122nd St., at noon. Free.

Friday, January 2

NEW YORK PHILHARMONIC—See 12/31.

MANNES CAMERATA, Paul C. Echols director. *Herod* and *Slaughter of the Innocents*, two medieval music dramas. Fully staged performances, by candlelight, at Christ Church Methodist, Park Ave. and 60th St. (595-1747), at 8. $15.

KEN HALL AND FRIENDS AND A LOT MORE JAZZ—The Centerfold Coffee House, 263 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Bella Davidovich; Grace Choral Society of Brooklyn. Nietzsche's *Hymnus an das Leben* (U.S. premiere); Webern's *Three Orchestral Studies on a Ground* (N.Y. premiere); Schumann's Piano Concerto in a; Beethoven's Symphony No. 7; Beethoven-Motti: "Die Ehre Gottes aus der Natur," from *Six Songs*, Op. 48. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20.

Saturday, January 3

THE ART OF THE SPIRITUAL—Sopranos Mattiwilda Dobbs, Lorice Stevens; tenor Kenn Hicks, bass-baritone William Warfield, pianists William Duncan Allen, Eugene Gash; oboist Denis Harper. The program commemorates the birthday of Martin Luther King Jr. Carnegie Hall at 8. $5–$12.

NEW YORK PHILHARMONIC—See 12/31.

MANNES CAMERATA—See 1/2.

INKHAY, group directed by Pepe Santana. Music and dance of the Andes. Merkin Concert Hall at 8. $12, $15.

COUNTRY-WESTERN AND BLUEGRASS—Community Holiday Festival program, featuring Elwood Bunn's "Country Jubilee," other performers. Alice Tully Hall at 2. Free tickets through Staten Island Council on the Arts (718-447-4485).

ANNETTE WERNICK, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. House adm., 50 cents.

HUGH WILLIAMS, flutist/**TOM BO,** pianist. Lincoln Center Library at 2:30. Free.

PADDY REYNOLDS & ANDY MCGANN, fiddlers, with guitarist Louise O'Shea. Traditional Irish music. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 (two sets). $5.

BROOKLYN PHILHARMONIC—See 1/2.

Sunday, January 4

AMERICAN SYMPHONY ORCHESTRA, John Mauceri conductor; soprano Susan Dunn. Overture to Verdi's *La Forza del Destino*; Strauss's *Death and Transfiguration* and *Four Last Songs*; Respighi's *The Pines of Rome.* Carnegie Hall at 3. $6–$19.50.

FOR THE LOVE OF MUSIC, with violinist-violist Ida Kavafian, cellist Warren Lash, pianist Jeffrey Swann. Schubert's String Trio No. 1; Enesco's Violin and Piano Sonata No. 3; Franck's Piano Quintet. Merkin Concert Hall at 3. $11.

PHYLLIS ALPERT LEHRER, pianist. Works by Brahms, Haydn, Zabrack (world premiere), Jolles (world premiere), Schumann. Merkin Concert Hall at 7. $9.

MANNES CAMERATA—See 1/2.

VLADIMIR ZAITSEV, pianist. Works by Rameau, Bach-Busoni, Chopin. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

FESTIVAL OF LESSONS AND CAROLS—Corpus Christi Choir, Louise Basbas director. Music Before 1800: carols, anthems, motets. Corpus Christi Church, 529 W. 121st St., at 4. Offering.

ST. PETER'S CHURCH—At 5: Jazz Mass, with Eddie Bonnemere, Orchestra, and JESU Choir; offering. At 7: Paul Knopf Trio, with bassist Ron Miller, drummer Walter Perkins; $8. Lexington Ave. and 54th St. (935-2200).

BACH VESPERS—Church choir and orchestra, Frederick Grimes director. Bach's Cantata 171 and Orchestral Suite No. III in D. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

BROOKLYN PHILHARMONIC—See 1/2. Today at 2.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Stephanie Brown, cellist Ronald Thomas. Haydn's Piano Trio in G; Ravel's Sonata for Violin and Cello; Brahms's Piano Trio in B-flat, Op. 8. Fulton Ferry Landing, Brooklyn (718-624-4061), at 4. $12.

INFUSION—20th-century music for violin, cello, flute, trumpet, and clarinet. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with admission.

RICHARD BOUKAS TRIO: JAZZETHNICS—"Jazz '87: Contemporary Sounds for the New Year." Queens Museum, N.Y.C. Building, Flushing Meadow–Corona Park (718-592-2405), at 2. Free, with museum admission.

LEHMAN COLLEGE CHAMBER PLAYERS—Violinist Dorothy Happel, violinist Virginia Howe, violist Olivia Koppell, cellist Ruth Ann Lief, with pianist Frank Martori. Mozart's String Quartet No. 22 in B-flat; Shostakovich's String Quartet No. 1, Op. 49; Brahms's Piano Quintet in f, Op. 34. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 3. Free.

WILLIAMSBURGH ALL STARS, with Gerry Eastman and Joe Ford. Williamsburgh Music Center, 367 Bedford, Brooklyn (718-384-1654), at 5. $5.

Monday, January 5

REOPENING DAY OF WEILL RECITAL HALL AT CARNEGIE HALL, renamed in honor of Joan and Sanford I. Weill. At 12:30: Baritone William Parker, with pianist William Huckaby; works of Barber, Argento, Bolcom, Hundley; $5. At 3: "Informance," an informal performance and conversation with violist Toby Hoffman, violinist Liba Shacht; works by Bach, Handel, Mozart, Paganini; $5. See also listing below.

JUILLIARD STRING QUARTET—Beethoven's Duet in E-flat for Viola and Cello; Spohr's Grand Duo in e, Op. 13; Ravel's Sonate for Violin and Cello; Mozart's Quartet in C, "Dissonant." Weill Recital Hall at Carnegie Hall at 8. $20.

NEW YORK PHILHARMONIC ENSEMBLES—Telemann's Quartet; Deak's *Owl in Love*; Kodaly's String Trio (1904); Franck's Piano Quintet in f, with pianist Jorge Bolet. Merkin Concert Hall at 8. $10.

BACH CHAMBER SOLOISTS—Flutist Susan Palma, violinist Benjamin Hudson, cellist Adriana Contino, harpsichordist Spencer Carroll, tenor David Gordon, bass-baritone Jan Opalach. Works by Bach, Handel, and Biber. Reopening concert at St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

Tuesday, January 6

RAMSEY LEWIS AND GUESTS—Jazz. Weill Recital Hall at Carnegie Hall at 8. $20.

SATURDAY BRASS QUINTET, with trumpeter Mark Gould. Works of Bach, Holborne, Schwertsik (N.Y. premiere), Jan Bach, Lutoslawski, Boehme, Salzedo (N.Y. premiere). Merkin Concert Hall at 8. $8.

BACH CHAMBER SOLOISTS—Violinist Benjamin Hudson, flutist Susan Palma, cellist Adriana Contino, harpsichordist Spencer Carroll, bass-baritone Jan Opalach, tenor David Gorodon. Works by Bach, Telemann, Handel, Rameau, Biber. Merkin Concert Hall at 2. $5.

NEW YORK CONSORT OF VIOLS, with countertenor Steven Rickards. Medieval carols, consort songs by Byrd, vocal settings and dances by Praetorius, works by Gibbons and East, played on authentic replicas, the rebec, and vielle. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

JEFFREY BIEGEL, pianist. Weill Recital Hall at Carnegie Hall, at 12:30. $5.

"INFORMANCE"—Informal conversation and performance by soprano Karen Beardsley and saxophonist Kenneth Radnofsky. Music by Arlen, Bernstein, Gershwin, Rodgers and Hammerstein, and Schubert. Weill Recital Hall at 3. $5.

PAUL GALLO, basset-hornist/**KAZUKO HAYAMI,** pianist. Works of Beerhalter, Kramer, Beethoven. Trinity Church, Broadway at Wall St., at 12:45. Free.

COMMUNITY JAM—Political rock, with open audience jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18/87. Tickets, $15–$90. 12/29 at 8: Puccini's *La Boheme,* Rudel conducting; Mitchell, Daniels, Gulyas, Schexnayder, Holt, Furlanetto, Tajo. 12/30 at 8: Verdi's *Rigoletto,* Fulton conducting; Devia, Milnes, Raffanti. 12/31 at 8: Strauss's *Die Fledermaus,* Tate conducting; Te Kanawa, Blegen, Troyanos, Rendall, Laciura, Hagegard, Devlin, Mazura, Schenk. 1/1 at 8: Beethoven's *Fidelio*; Woitach conducting; Altmeyer, Schunk, Nimsgern, Hoelle, McLaughlin, McCauley, Clark. 1/2 at 8: *Rigoletto*; same as 12/30. 1/3 at 2: *La Boheme*; same as 12/29 (broadcast, WQXR). 1/3 at 8: *Die Fledermaus,* Tate conducting; Griffel, Dobish, Troyanos, Vinson Cole (debut), Laciura, Hagegard, Devlin, Mazura, Schenk. 1/5 at 8: *Rigoletto,* Fulton conducting; Devia, Milnes, Raffanti. 1/6 at 8. *Die Fledermaus,* Tate conducting; Te Kanawa, Blegen, Troyanos, Cole, Hartman, Devlin, Mazura, Schenk.

Other

the CIVIL warS, a tree is best measured when it is down, by Robert Wilson, music by Philip Glass; Bruce Ferden conductor. Act V, the Rome Section. Next Wave Festival, at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). Final performance, 12/30 at 8. $15–$35.

PATIENCE, by Gilbert and Sullivan. New York G & S Players, Albert Bergeret conducting; John Reed guest artist. Symphony Space, through 1/4: 12/29, 30; 1/2 at 8; 12/31 at 2 and 8; 1/3 at 3 and 8; 1/4 at 3. $15–$25 ($5 discount for seniors and children). New Year's Eve Gala $20–$30.

AMATO OPERA—Strauss's *Die Fledermaus,* in English. 12/31, 1/3, 10 at 7:30; 1/4, 11 at 2:30. $10. New Year's Eve features a buffet supper with champagne; $40. 319 Bowery at 2nd St. (228-8200).

LIGHT OPERA OF MANHATTAN—Through 1/4: Herbert's *Babes in Toyland.* East Side Playhouse, 334 E. 74th St. (861-2287). Wed. at 2 (except 12/31) and 8; Thurs. and Fri. at 8; Sat. at 3:30 and 8; Sun. at 3:30. Wed. Thurs. $17.50; Fri.–Sun. $20. Students, half-price; seniors $12.50.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/22/87. Tickets, $5–$40. Through 1/4: *The Nutcracker.* 1/6 at 8: *La Source, Dances at a Gathering, Serenade.* 1/7 at 8: *Divertimento No. 15, Quiet City, Sonatine, Slaughter on Tenth Avenue.* 1/8 at 8: *Scotch Symphony, In G Major, Kammermusik No. 2.* 1/9 at 8: *Ballo della Regina, Concerto for Two Solo Pianos, I'm Old Fashioned.* 1/10 at 2: *La Source, Quiet City,* a pas de deux, *Serenade.*

Nikolais Dance Theatre

JOYCE THEATER—Through 1/4—Tickets, $22. 12/29, 1/3 at 8: *Noumenon, Contact, Video Game, Study of the Human Figure, Count Down.* 12/30 at 8; 1/4 at 2 and 7:30: *Cantos (of Night), Velocities, Persons and Structures,* Excerpts from *Aphorisms, The Mechanical Organ.* 12/31, 1/2 at 8; 1/3 at 2: *Crucible, Tensile Involvement,* Excerpts from *Kaleidoscope, Graph.*

Joyce Sampler Festival

JOYCE THEATER—1/6–18. Tickets, $12. 1/6 at 7:30, 1/10 at 8: **Remy Charlip Dancers,** in the premieres of "Internal Dance Number One," "One Two," and "Supreme Court" . . . 1/7 at 8, 1/10 at 2: **Eleo Pomare Dance Company,** with the premieres of "Solo" and "Conagua" . . . 1/8 at 8, 1/11 at 2: **Marta Renzi & The Project Company,** in the premieres of "Solo" and "Caravan" . . . 1/9 at 8, 1/11 at 7:30: **Ze'eva Cohen & Dancers,** with the premiere of "Ode," and other works.

Other

EGLEVSKY BALLET—"The Nutcracker," by Michael Vernon. Tilles Center, Greenvale, L.I. (516-746-1115). 12/29 at 2 and 8. $10–$17.

JOELLE BALLONZOLI—New work in progress, "Friends of the Gretsch Building Newsletter," danced by the artist and her daughter. L.I.U. Triangle Theater, Broolyn campus, Flatbush Ave. Extension at DeKalb Ave. (212-693-2740), 1/4 at 2. $5.

MOMIX—Program of 11 dance-theater pieces. 92nd Street Y. 1/3, 6, 7 at 8; 1/4 at 2 and 7. $16.

PHYLLIS LAMHUT DANCE COMPANY—"Klein Kunst" ("Small Art"), an evening-length work with music by Ben Hazard, who will conduct the New York Pagani-ni New Music Consort. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/29–1/3 (except 12/31) at 8; 1/4 at 3. $8.

Cavaliere

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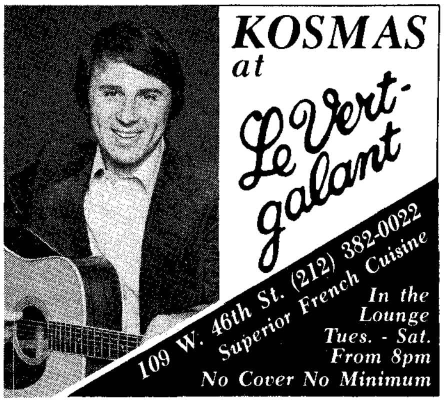

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon-5. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th-81st Sts.,** 874-1377. **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL AMERICAN BAR & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. American/vegetarian. Spcls: grilled swordfish, blackened tuna, Indonesian tempeh. Res. sug. L Mon.-Fri. 11:30-5. Br Sat.-Sun. 11:30-5. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 30. **(M)** **AE, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE.**

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: breast of duck with ginger cassis sauce, fricassee of St. Jacques with wild mushrooms, lobster neptune. L Tues.-Fri. noon-3:30. Br. Sat.-Sun. noon-3:30. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thurs.-Sat. **(M)** **AE, DC, MC, V.**

ECCO—124 Chambers St., bet. W. Broadway & Church St., 227-7074. Dress opt. Italian. Spcls: mozzarella fresca con pepperoni, lobster Ecco, double-cut veal chop, homemade pasta. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. 5-11. **(M-E)** **AE.**

EL INTERNACIONAL—219 W. Broadway, at Franklin St., 226-8131. Casual. Spanish. Spcls: tapas, paella Valenciana, brazo de gitano. Res. sug. Open for L & D Sun.-Thurs. 11:30-midnight, Fri.-Sat. to 1 a.m. Private parties for 40-125. Ent. Thurs.-Sat. **(M)** **AE, CB, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3lb.-8lb. lobsters. Res. sug. L Mon.-Fri. 11:30-5. Buffet Br Sat.-Sun. 11:30-4. D daily 5-11. Private parties for 10-400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L & D 11 a.m.-10 p.m. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal & sweetbreads with morels. Res. sug. Br Sat.-Sun. noon-4. D daily 5:30-midnight. **(M)** **AE, CB, DC.**

HARRY'S AT AMERICAN EXCHANGE—113 Greenwich St., 732-8736. Jacket required. American/continental. Spcls: veal primavera, penne arrabbite, beef Wellington. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Fri. 5-10. Private parties for 200. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

LA BARCA—40 Fletcher St., bet. South & Front Sts., 514-9704. Casual. Italian. Spcls: pollo Capri, pappardella with porcini mushrooms, seafood alla Barca. Res. sug. Open for L & D Mon.-Fri. noon-11 p.m., Sat. 4-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, South St. Seaport, (3rd fl.), 406-1111. Casual. American regional. Spcls: Nantucket scallop pot-pie, char roasted L.I. duck, pizzas from wood-burning oven. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. noon-3. D Mon.-Sat. 5-11:30, Sun. 3-11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L & D daily noon-11. **(I)** **AE, CB, DC, MC, V.**

LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.-Fri. 11:30-3. D daily 3-11. Private parties for 150. **(I)** **AE, CB, DC.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tues.-Sat. 7-midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. S., at Bleecker St., 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

ARCOBALENO—21 E. 9th St., nr. University Place, 473-2215. Casual. Northern Italian. Spcls: carre di vitello Arcobaleno, pagello Adriatico, homemade gnocchi Portofino. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-5. D Mon.-Sat. 5-11, Sun. 5-10. Private parties for 50. **(M)** **AE, CB, DC.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–noon. Br Sat.–Sun. 9:30–4:30. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. **(I-M)** **AE, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GAYLORD—87 First Ave., bet. 5th & 6th Sts., 529-7990. Casual. Indian. Spcls: chicken tandoori, fish masala, lamb or beef dhansak. Res. nec. Open daily noon-midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. Third and Bleecker Sts., 777-5922. Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine & W. 3rd Sts., 807-0005. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LION'S HEAD—59 Christopher St., 929-0670. Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thurs. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

MARY LOU'S—21 W. 9th St., 533-0012. Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thurs. 5:30–1, Fri.–Sat. to 2, Sun. to 11. Private parties for 40. **(M)** **AE, CB, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. American. Spcls: prime sirloin, lamb & veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11–4. D daily 5–midnight. 2 hrs. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. South, at 19th St., 677-9622. Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EAST THE TOWN OF TASTE—366 Third Ave., at 27th St., 889-2326. Casual. Japanese. Spcls: sushi, teriyaki, gourmet combination box. Res. sug. L Mon.–Fri. noon–2:30, Sat. to 3. D daily 5–midnight. Private parties for 8–10. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle grand marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St., 533-2293. Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

RASCALS—12 E. 22nd St., 420-1777. Casual. American. Spcls: tortellini Romano, Rascals steak sandwich, beer batter shrimp. L Mon.–Fri. 11:30–4:45. Br Sat.–-Sun. 11:30–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, DC, MC, V.**

TIEN FU—180 Third Ave., bet. 16th–17th Sts., 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I–M)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level, 967-6029. Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L & D Mon.–Fri. 11–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th & 18th Sts., 924-8413. Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francaise, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

FIASCO—358 W. 23rd St., 620-4620. Casual. Northern Italian. Spcls: sea bass broiled with roasted peppers, wine, zucchini & garlic; shrimps, scallops, calamari with artichokes, olives, garlic & wine; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St., 736-6210. Casual. Continental. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30–9 p.m. Bar til 2 a.m. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: chilled chicken quenelles with vinaigrette & carrot puree, seafood raviolettes, whole fillet of brook trout blackened with a blackbean sauce. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

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RESTAURANTS

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

VILLAGE LOBSTER—444 W. 42nd St., 967-7630. Casual. American/seafood. Spcls: Maine lobster, broiled flounder, swordfish, New England clam chowder. Res. sug. Open Mon.–Fri. 11:30–midnight, Fri.–Sat. 5–12:30 a.m. Private parties for 12–100. Ent. Fri.–Sat. **(I–M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—Riveranda, Empress of New York, Duchess of New York, and Princess of New York—Pier 62, W. 23rd St. & Hudson River, 929-7090/8540. Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, chicken breast stuffed with mushrooms, brie & ham. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails Sun.–Thurs. at 7, Fri.–Sat. at 8. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American/southwest France. Spcls: carpaccio salad, lobster & vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables & herbs. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. 11–3. Champagne buffet Br Sun. 11:30–3. Prix fixe L & D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket & tie required. Formal. American/French. Spcls: angel hair on bouillabaisse soup, roast goose fish with vinegar sauce & deep fried cabbage, veal terrine with porcini mushroom sauce. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** 753-6387. Casual. Spcls: smoked salmon & whitefish mousse, sea scallops with leek & lobster sauce. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, DC, MC, V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 421-0836. Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, Long Island duckling with cranberry relish, filet of beef with duck liver & merlot wine sauce. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St., 838-1811. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEF CHAN'S—845 Second Ave., bet. 45th–46th Sts., 687-7471. Casual. Hunan/Szechaun. Spcls: Peking duck, crispy whole fish. Res. sug. L daily 11:30–2:30. D Sun.–Thurs. 5–10:30, Fri.–Sat to 11:30. Private parties for 70–80. **(M)** **AE, CB, DC.**

CINCO DE MAYO—45 Tudor City Place, 661-5070. Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7–11, Sun. to 11:30. L Mon.–Sat. 11–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St., 832-1565. Formal. French. Spcls: marbre de foie gras en gelee de poivre vert, filet de fletan au Chateau Chalon, aiguillettes de canard a l' Armagnac. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA MEDITERRANEE—947 Second Ave., at 50th St., 755-4155. Casual. French. Spcls: bouillabaisse, chicken chambertin sauce, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11:30. Complete pre-theater D 5:30–7. **(M)** **AE, DC.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. **(E)** **AE, CB, DC.**

MENAGE A TROIS—134 E. 48th St., 593-8242. Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–12:15 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St., 682-0483. Dress opt. N. Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: salmon steamed with blackbeans, cold noodles with chili-sesame sauce, crispy shrimp with walnuts. Res. sug. L daily noon–3. D Sun.–Fri. 5–11, Sat. to midnight. Private party room. **(M)** **AE, DC, MC, V.**

TOSCANA—246 E. 54th St., 371-8144. Dress opt. Northern Italian. Spcls: pappardelle al sugo di lepre, pansotti salsa di noci, pompano lime e finocchio. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp & scallops, fettuccine with crabmeat & asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BACKSTAGE—318 W. 45th St., 489-6100. Casual. Continental. Spcls: ravioli with walnut cream, prawns amarreto, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Ent. Closed Sun. **(M)** **AE, MC, V.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE FUNDADOR—146 W. 47th St., 819-0012. Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thurs. noon-11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CAFE UN DEUX TROIS—123 W. 44th St., 354-4148. Casual. French. Spcls: cassoulet, pot au feu, papillote aux fruits de mer. B Mon.–Fri. 7:30–11. L Mon.–Fri. noon–4. Br Sat. 10:30–4, Sun. 11–4. D daily 4–midnight. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHANTAL CAFE—257 W. 55th St., 246-7076. Casual. French. Spcls: lotte Chantal, fresh salmon in champagne sauce, duck provencale. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L

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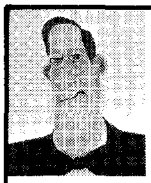

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CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Casual. Italian. Spcls: crabmeat and mozzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. *Spcls: fricassée of snails with wild mush*rooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5-midnight. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Sat. 11:30–10:30 p.m., Sun. 5–10:30. **(M)** **AE.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RUSSIAN SAMOVAR—256 W. 52nd St., 757-0168. Jacket required. Russian. Spcls: chicken Kiev, shashlik, blini imperial, veal pojarski. Res. sug. L Tues.–Sun. noon–3. D Tues.–Sun. 5:30–midnight. Ent. Tues.-Sun. from 7. Closed Mon. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Free D parking after 5. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange & cilantro, Maryland crabcakes with lobster & herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives & lime. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St., 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30– 4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: roast quail salad with jicama & basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St., 308-2333. Formal. Brazilian. Spcls: *vatapa, carne seca com abobora,* creme de palmito. Res. sug. L Sat. noon–4. D Mon.–Fri. 6–10, Sat. to midnight. Ent. Closed Sun. **(M–E)** **AE, DC.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House, 247-0300. Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shitake mushrooms. Res. sug. B Mon.–Sat. 7–11:30, Sun. 7–10. L Mon.–Sat. noon–2:30. Br Sun.

10–2:30. D daily 5:30–10:30. Pre-theatre D 5:30–7. Post-theatre D 10:30–midnight. Pianist Tues.–Sat. & Br Sun. **(M–E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight, Sun. 4–midnight. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. Dessert buffet 10 p.m.–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist & dancing Tues.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon–3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St. in Trump Tower, 371-5030. Dress opt. French. Spcls: seafood blini with caviar, roast lobster with ginger & scallions, poached salmon with winter squash. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theatre D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd–83rd Sts., 517-4448. Dress opt. Nouvelle Italian. Spcls: scaloppina tartusata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight. Pianist Mon.–Sat. from 8. Closed Sun. **(E)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. 11–4. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices & greens; sauteéd shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, stir-fried shrimp & vegetables, paillard of chicken. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAMPIELLO—1466 First Ave., bet 76th–77th Sts., 472-3333. Dress opt. Northern Italian. Spcls: scampi Tomaso, malfatti, veal bolognese. Res. sug. D only Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St., 876-8838. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E).** **Bemelmans Bar:** Cocktails daily noon –1 a.m. **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St., 772-2242. Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce

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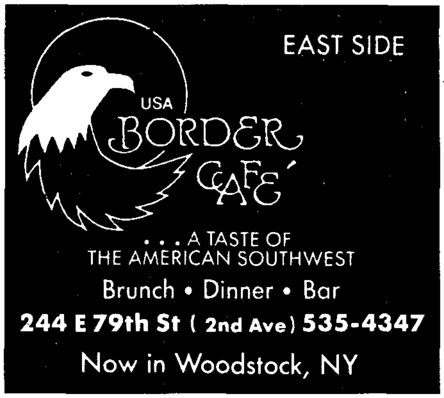

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FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, sauteed veal with crab & asparagus, fresh crispy duck in raspberry & leek sauce, poulet Jacqueline. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts., 593-4910. Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat. 11:30–3, Sun. to 3:30. Private parties. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St., 980-6988. Casual. French. Spcls: salade de volaille dijonnaise, moules mariniere, paillard de veau grille au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L & D Mon.–Sat. noon–11 p.m. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

LUCULLUS—1647 Second Ave., bet. 85th–86th Sts., 570-9100. Dress opt. French. Spcls: sweetbreads with truffles & port wine sauce, rack of lamb with basil crust. Res. nec. D Mon-Sat. 6–11. Private parties for 60. Closed Sun. **(M–E)** **AE, DC.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'epinards, selle d'agneau farcie a la creme de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing to Peter Duchin orchestra Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Br Sun. 11–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts., 759-5535. Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: la tranche de foie gras frais poelee aux artichauts, le bouquet de homard tiede au beurre de vermouth, le supreme de pintade au choux et au genievre. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St., 486-7707. Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. L Mon.–Fri. noon–3. High tea Mon.–Sat. 3–5. D Mon.–Sat. 7–midnight. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. American/continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils & caramalised onions, boneless rack of lamb. Res. sug. D Mon.–Thurs. 5:45–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SIMONE'S—1394 York Ave., at 74th St., 772-7007. Dress opt. French classic. Spcls: cannette of raspberry, filet d'agneau en croute, gratin of lobster a la vanille. Res. nec. D only 5:30–11 p.m. daily. **(M)** **AE.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St., 996-6200. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5-midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts., 874-1377. Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.,**925-6166. **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St., 749-8888. Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices & greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

BRASIL BRASIL—50 W. 77th St., 873-0437. Dress opt. Brasilian/Portugese seafood. Spcls: 3-lb. lobster, shrimp Brasil Brasil, feijoada. Res. sug. Open Mon.--Fri. 4–midnight, Sat.–Sun. from 1 p.m. Ent. Wed.,Fri. & Sat. Private parties for 180. **(M)** **AE, MC, V.**

CAFE DESTINN—70 W. 68th St., 496-2144. Casual. Regional Italian. Spcls: veal scaloppine with mushrooms & artichokes, ravioli with porcini mushrooms, risotto with shrimp, saffron & summer vegetables. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30–3. D daily 5:30–11. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., Bet. 74th–75th Sts., 877-1500. Casual. American. Spcls: charred bluefin tuna with golden aioli and black-bean marmalade, whole pan roasted Maine lobster with coconut milk curry sauce, fresh noodles with lobster sausage, crispy duck. Res. sug. D Mon.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: tapas, parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. Tango music Thurs.–Sat. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MARVIN GARDENS—2274 Broadway, at 82nd St., 799-0578. Casual. American. Spcls: blackened redfish, grilled lamb steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10–5. L Mon.–Fri. 10:30–5. D daily 5–2 a.m. **(M)** **AE, MC, V.**

METROPOLIS—444 Columbus Ave., bet. 81st–82nd Sts., 769-4444. Casual. New American. Spcls: swordfish with orange, olive & roast cumin; snails & shiitakes with pancetta, herbs & red wine; grilled calf's liver with porcini, sauerkraut fritters & balsamic au jus. Res. sug. L Mon.–Fri. noon–2:30. Br Sat. 11:30–3, Sun. to 3:30. D Mon.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 6–10. Pre-theatre D Mon.–Sat. 5:30–7. **(M–E)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. Br Sun. noon–3 p.m. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30–4. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SANTA FE—72 W. 69th St., 724-0822. Casual. Southwestern/Mexican. Spcls: grilled swordfish, tacos al carbon, enchiladas suizas. Res. nec. L daily noon–4. D daily 4–midnight. **(M)** **AE, MC, V.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St., 362-4360. Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11:30–4. D Sun.–Thurs. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St., 769-0100. Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30–3:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.--Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. '4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Drive, 718-482-0033. Casual. Continental. Spcls: fresh lobster, breast of duckling with kumquat sauce, mahi mahi. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. nightly & Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

NEW YEAR'S EVE REVELRY WEARS TWO PARTY HATS—Grab one, and be in **Times Square** when the six-foot, 230-pound big apple drops from the flagpole at No. 1 **Times Square**—you won't be alone, as thousands of New Yorkers and out-of-towners join in on "Auld Lang Syne" at midnight . . . You'll have plenty of company at at least three other sites for some Grucci Family fireworks displays as centerpieces for more parties: **South Street Seaport,** at 11:40 p.m.; Sheep Meadow in **Central Park** at midnight, and Grand Army Plaza, **Prospect Park** in Brooklyn, also at midnight. Prospect Park's party, beginning at 11:30 p.m., includes hot cider, cookies, and music by Rolland Alexander and the New Muse Big Band. In Central Park, 3,000 runners, all dressed up with some place to go, will start off from Tavern on the Green on a five-mile run for fun and prizes, with champagne along the way for the brave and the fair . . . 12/31 is also **World Healing Day,** with plans afoot to unite across the country, the oceans, and the world, in an active prayer and plea for peace. You may hear about it in your church or synagogue, school or office, pub or bookstore—listen. Happy new year, indeed! . . . And if you have strength left on 1/2 or 3, drop in at St. John the Divine for its **Boar's Head and Yule Log Festival.** Celebrate with mimes and jugglers, pipers and songs (662-2133, noon–5 for information); Amsterdam Ave. and 112th St.; $5, $10.

THE MAGNIFICENT CHRISTMAS SPECTACULAR—Final performances, through 1/8, at Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Morning, afternoon, and evening shows on a varying schedule. No performance 1/7, but there is a show on New Year's Day. $22, $25.

MOTORS, SAILS, TREKKIES, JOYCE, AND MORE CHRISTMAS—all on the calendar for early January. The **National Boat Show,** at the Jacob K. Javits Convention Center, 1/3–11: 1/3, 10, 10 a.m.–10 p.m.; 1/4, 11, 11–7; 1/5–9, noon–10; adults, $7; children under 12, $3. As usual, hundreds of models, small to huge, with engines and accessories from the essential to the decorative, to ogle, price, and add to one's list . . . The **New York Star Trek Convention** 1/3 and 4 at the Penta Hotel will celebrate the success of the latest S.T. film, No. 4, *The Voyage Home,* and on hand to join in will be Spock and his parents, Amanda and Sarek, who in their earthly lives are the movie's director, Leonard Nimoy, and Jane Wyatt and Mark Lenard. Hours are 11–7 each day, at Seventh Ave. and 33rd St. there will be contests and exhibits, skits and screenings; admission covers everything, $18 per day, or $15.50 in advance (718-343-0202) . . . Beginning at noon on New Year's Eve, an intrepid group of book-and-art people will plunge into a **marathon reading-aloud of Joyce's "Finnegans Wake,"** a 36-hour get-together that will end late on the night of 1/1. Admission's free at the Paula Cooper Gallery in SoHo, at 155 Wooster St. . . . More motors can be heard at Madison Square Garden 1/2–4, at the **U.S. Hot Rod Winter Motorsports Spectacular,** when you can listen to—and watch—Super Hog, Stomper, Ground Pounder, and many more roar for attention, and a new category is the modified compact truck. 1/2, 3 at 7:30; 1/4 at 1:30; $15, $19 . . . In a gentler mood: The annual **New Year's Day benefit performance of the Poetry Project** at St. Mark's Church is set for 7 p.m.–midnight, at Second Ave. and 10th St., with 50-some poets, performers, dancers, theater and music folk turning out to do their thing; $10 contribution (674-0910) . . . **I Giullari di Piazza** are back with their Christmas performance, "La Cantata dei Pastori" or "The Shepherd's Tale," which is the story of the Nativity told in traditional 17th-century Italian style, with dance, puppets, masks. These performances are also at St. Mark's, Second Ave. at 10th St., 1/3 at 8, 1/4 at 5; $10, children and seniors $6.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky show through 1/4/87: "The Star of Christmas": Mon.–Fri. at 1:30 and 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5 p.m.; Sun. 1, 2, 3, 4, 5. $3.75; children to 12, $2.

NEW YORK EXPERIENCE—Multi-screen and multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thurs., 11–7; Fri. and Sat., 11–8; Sun., noon–8. $4.75; under 12, $2.90.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thurs. 11–6; Fri., Sat., Sun. 11–8. $4.25; under 12, $2.75.

TOURS

ADVENTURE ON A SHOESTRING—1/4 at 2, meet on N.E. corner of 34th St. and Madison Ave. for a walk in the Murray Hill neighborhood, which includes the Sniffen Court Historic District. $5 (265-2663).

HARLEM—A tour every Sun., with Holidays in New York (765-2515—reservations necessary). Beginning at 10 a.m., you visit a church service that includes gospel singing, then see the Studio Museum of Harlem, followed by a brunch in a neighborhood restaurant and a walk with a view to architecture and history. $25 (including admission and brunch).

NORTH END OF MANHATTAN—Walk six miles through parks, ending under the George Washington Bridge. 1/1, meet at noon, in or near the McDonald's at Broadway and 181st St. With the Shorewalkers of New York (865-5601). $3 contribution.

THE VILLAGE EXPERIENCE—A walk in Greenwich Village with Lili Pollatos, focusing on architecture, history, and trends. Mon.–Sat. at 10 a.m. and 2 p.m.; Sun. at noon (334-8463). $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $25; reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, music, and drinks. $60; reserve 24 hours ahead.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): Woodland walks, last Wed. of the month, at 10 a.m.; $1. Winter walk each Sun. at 1; wetland walk, first Wed. of month at 10 a.m.; $1 . . . **Clay Pit Ponds State Park Preserve,** Charleston, S.I. (718-967-1976): 1/4, 11 a.m.–12, a winter walk; 1–3, look for winter's field flowers; free.

RADIO CITY MUSIC HALL—Backstage at the pop-music, stage-show palace; tour includes a look at the Wurlitzer organ, costume department, the Grand Foyer, and the stage itself. One-hour tours depart at frequent intervals daily from the main lobby; $3.95. Groups: 541-9436.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and 5 (Lincoln Center, 140 W. 65th St.). $5.75 adults, $5.25 students and senior citizens, $3.25 children (877-1800, ext. 512).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

OUTDOORS CLUB—Write for schedule of country hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also a city walk: 1/3 at noon, meet next to and outside the PATH station turnstiles at the World Trade Center, for a walk around the Spanish and Portuguese neighborhood of Newark; $1, plus about $2 fare, in coins (876-6688, nights before 10).

SPORTS

SOCCER—New York Express (Nassau Coliseum, Uniondale, L.I.; 516-579-5095): 1/2 at 8:05 vs. Dallas. $9–$13.

BASKETBALL—Knicks (Madison Square Garden Arena; 564-4400): 1/6 at 7:30 p.m. vs. Atlanta; $8–$20. . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 1/3 at 7:30 p.m. vs. Los Angeles Clippers; $6–$15.

HORSE RACING—Aqueduct for the fall-winter meeting, through 5/31/87 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 12/31, Display Handicap; 1/1, Interborough Handicap; 1/3, Aqueduct Handicap; 1/4, Montauk.

HOCKEY—Rangers (Madison Square Garden Arena; 564-4400): 12/31 at 7:30 vs. Islanders; 1/5 at 7:30 vs. Minnesota. $9–$22. . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 1/2 at 7:35 vs. Boston. $10–$19 . . . **Islanders** (Nassau Coliseum, Uniondale, L.I.; 516-794-4100): 1/3 at 7:05 vs. Boston; 1/6 at 8:05 vs. Minnesota. $16–$26.

CHILDREN

SESAME STREET LIVE—Madison Square Garden Felt Forum (564-4400). A musical production, featuring the *Sesame Street* characters, with songs, dances, and audience participation. 12/29, 12/30, 1/2 at 11 a.m. and 2:30; 1/1 at 2:30; 1/3 at 10:30, 2, and 5:30; 1/4 at 1 and 4:30. $8, $9.50.

BIG APPLE CIRCUS at Lincoln Center (Damrosch Park, between the Metropolitan Opera House and State Theatre; 391-0767). Ringmaster Paul Binder re-creates a Carnivale theme taking the audience on a whirlwind tour of "Mardi Gras" in New Orleans, "Carnivale" in Venice, and "Fiesta Mexicana" in Mexico. Circus acts from around the world will be presented and include trapeze artists, acrobats, aerialists, jugglers, comics, clowns, elephants, horses, and dogs. 12/29, 30, 1/1–4 at 12:30 and 4; 12/31 at 2 and 9:30. $10–$30.

THREE KINGS DAY PARADE sponsored by El Museo del Barrio (1230 Fifth Ave. at 104th St.; 212-831-7272). 1/6 at 10 a.m.: Celebrate the Twelfth Night with live camels, sheep, donkey,s and over 1,000 children dressed as angels and shepherds in this annual holiday parade. Those wanting to march should dress in appropriate costume. After the parade: cookies, milk, songs, and surprises.

INFOQUEST CENTER—AT&T's appealing new hands-on environment is devoted to the idea of more—always more—technological progress in the "Information Age." Holograms and satellites, fiber optics and robotics, help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing the incredible mass of data now available to us. There's a peek into the future, too, and you can meet Gor-don, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors. 56th St. at Madison Ave. (605-5555; for groups, 605-5140); open 10–6 daily except Mon. and holidays; Tue. to 9 p.m. Free. Note: closes at 3 on 12/31.

THE BREMEN TOWN MUSICIANS by the Hudson Vagabond Puppet Theater (2 World Trade Center Lobby; 233-2670). 12/29–12/31 at 12:20 and 1:30. Free.

OTHER EVENTS

AQUARIUM HOLIDAY—"Winter Holiday" at the New York Aquarium, Boardwalk and W. 8th St., Coney Island, Brooklyn (718-266-8500). Children only, ages 8–12: arts and crafts, games, songs, hands-on activities, much more. Must reserve (718-266-8500). $26.50.

JUST SO! by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). A family musical based on Rudyard Kipling's stories. 12/29 and 12/30 at 3 and 8 p.m.; 1/4, 1/11 at 3. Adults, $6; children, $5 (reservations recommended).

CHILDREN'S OPERA by the Vineyard Opera Shop at Vineyard Theatre (309 E. 26th St.; 683-0696). A 60-minute English-language version of Mozart's *The Magic Flute.* 12/29, 1/4 at 3; 12/31, 1/2, 1/3 at 12:30 and 3. $6.

THE DANGEROUS CHRISTMAS OF RED RIDING HOOD by TADA! Actors Outlet (120 W. 28th St.; 627-1732). Children perform in the ensemble, and there's a live band in this musical told from the point of view of the wolf. Through 1/11: every Fri. at 7:30 p.m., every Sat. at 1:30 p.m. and 4 p.m., and every Sun. at 3 p.m.. Also 12/28 at 7:30 and 12/29–30 at 11 and 3. Children, $5; adults, $5.50.

THE PRINCESS AND THE FROG—The Gingerbread Players and Jack, in a musical version. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 12/29 at 11 a.m. and 2 p.m. $3.50, $4.50.

THE POETRY PROJECT—Pat Hough presents a poetry and drawing workshop for ages 6–14. New York Public Library at Lincoln Center, Amsterdam Ave. and 65th St., 12/30 at 2:30. Also at the Donnell Library Center, 20 W. 53rd St., 12/31 at 2:30. Free.

SOUTH STREET SEAPORT MUSEUM—12/29, 30, at the Children's Center, 165 John St. (669-9400): "Boys at Sea—Life Aboard the Schoolship St. Mary's"—Children can climb into a hammock, taste hard tack, learn ropework skills and interact with a 19th-century first mate. Adults, $4; seniors, $3; and children, $2. Hours: 10–5 daily.

PUPPET FESTIVAL—Museum of the City of New York Auditorium (Fifth Ave. at 103rd St.; 534-1672)—12/30 at 1:30: *Hansel and Gretel* performed by large marionettes. 1/2 at 1:30: "Puppet Sampler I," with the Gingerbread Players in an introduction to puppetry for ages 3–10. 1/3 at 1:30: The Gingerbread Puppets in *Babes in Toyland.* Each, $3. These performances are followed at 2:40 by a "Please Touch" exhibition, in which children can handle antiques from 17th-century New York. $2.

THE EMPEROR'S NEW CLOTHES, a new musical version of the Hans Christian Andersen story, will be presented by Paul Lazarus, at Theatreworks/USA, Promenade Theatre (Broadway at 76th St.; 595-7500). 12/29 and 12/30 at 1 and 3; 1/3 at 1; 1/4 at 12:30. $9, $12.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316). 12/29 at 11 a.m. and 1 p.m.: *Aladdin*, by Marshall Katzman. 1/3, 1/4 at 11 and 1: *There's Music in Puppetsville*, by Winnie Wilson Puppets. $3.

HANSEL AND GRETEL, a musical, by the Papageno Puppet Theater in the new Party Center (131 W. 72nd St.; 874-3297). Sat. and Sun. at noon, through 2/1. $3.50 (reservations necessary).

STORY HOUR at Eeyore's Bookstore (Madison Ave. at 81st St.; 988-3404). Every Sun. at 12:30 p.m. Free.

THE WONDERFUL WIZARD OF OZ—A musical, performed by Theater Workshop (Fantasy Playhouse, 317 Merrick Rd., Lynbrook; 516-599-1982). Every Sat. and Sun. at 1 and 3:30, through 1/18; also 12/29, 12/30, 1/2, 1/19 at same times. $5 (reservations necessary).

LONG RUNNERS—**Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show with Brian McGovern and Imam, every Sat. at 2. $7.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): *Rumple Who?* Sat. and Sun. at 1 and *The Snow White Show* Sat. and Sun. at 3. $3 . . . **Michael Taubenslag Productions** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180): Sun., 1/4, at 1:30: *The Funzapoppin Magic Show.* $3.95 . . . **The Little People's Theater Company** (39 Grove St.; 765-9540). *Wilbur the Christmas Mouse* at 1:30, and *Santa Claus and the Magic Bell* at 3, Sat. and Sun. through 1/11. $5. . . **The Beat Is With You,** an original rock musical, presented by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6.

CITY OF NEW YORK PARKS AND RECREATION—At the Marionette Theatre (79th St. and West Drive—Central Park; 988-9093)—*Aladdin.* Sat., noon and 3 p.m. $2. Extra performances 12/29, 30 at noon and 3 . . At the Heckscher Puppet House (north of Seventh Ave. and Central Park South—Central Park; 397-3089)—*The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and 12 noon. $2.

SPECIAL EXHIBITS—**Jewish Museum** (1109 Fifth Ave.; 860-1888): "In the Picture," through 8/31: Children can walk among the figures of a 19th-century German Jewish family and view photographic reproductions, an audio installation; also hands-on activities. Adults, $4; children and seniors, $2. Hours: Sun., 11 a.m.–6, Mon., Wed., and Thu., noon–5 p.m., and Tues., noon–8. Museum is open free Tues. evenings, 5 p.m.–8 p.m. . . . **Museum of the City of New York** (Fifth Ave. and 103rd St.; 543-1672): "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time," through 6/28. A retrospective of the innovative toymaking of New Yorker Clare Shapiro, with over 300 cuddly animals. Also through 6/28: "Flights of Fancy," display of dolls created by twenty contemporary artists. Hours: Tue.–Sat. 10–5; Sun. and legal holidays (except New Year's Day) 1–5. Free . . . **New-York Historical Society** (C.P.W. and 77th St.; 873-3400): "Made for New York: Antique Toys From the Lawrence Scripps Wilkinson Collection," through 3/1. Hundreds of games and toys, from 1860 to today. Hours: Tue.–Sat. 10–5; Sun. 1–5. Adults, $2; seniors, $1.50; children under 12, $1; voluntary admission Tue.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904): Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 12/30: New School teacher Katrina will take you on a time and space journey, using color, light, and music. 12/31: Make up a new face for the New Year, in a "Mask, Makeup, Costume Fiesta. The museum will be closed 1/1. Hours: Tue.–Fri. 1–5; weekends, 11–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400): 12/29 at 2, 3, and 4: Storyteller Kawana Coleman tells stories of peace from cultures around the world; 12/29 at 1:30 and 3: "The Kids' Project"—Disabled puppet characters sensitize youth to the feelings of disabled people. 12/31: Celebrate the spirit of Kwanzaa, as poet Arthur Wilson talks about the African-American holiday of harvest (1:30) and the Malaske Makongo Dance Co. and musician Ohene Kwajo Larbi perform (2:30). 1/2, 1/4 at 2, 3, 4: see 12/29. 1/3 at 1:30 and 3: Music and tales of West Africa by Kwame Nkrumah. 1/3 at 2, 3, 4: see 12/29. Daily: "Sounds Around": Exhibits on how humans hear and create sound, complement an exploration of music and sounds of other cultures of the world. Exotic musical instruments, sounds from nature, and noisy everyday objects are examined. "Under Your Feet": Children can explore geology, exploring rock material, crystals, minerals, and soil samples with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach a lesson on how our bodies work. Hours: Mon., Wed., and Fri. 2–5; Thurs. (family night) 2–8; Sat., Sun., holidays 10–5. Donation. Closed 1/1.

QUEENS MUSEUM (New York City Building, Flushing Meadow-Corona Park, Flushing; 718-592-2405). 12/29–12/31 at 2: A screening of Walt Disney's *Pinocchio.* 12/30 at 12:30: "String It Along," a family marionette-making workshop. Also through 1/17: "Puppetronics"—A participatory exhibition of marionettes created by Ronnie Asbell. Adults, $1; children, 50 cents. Hours: Tue.–Fri. 10–5; Sat. and Sun. 12–5:30.

STATEN ISLAND CHILDREN'S MUSEUM at Snug Harbor (1000 Richmond Terrace; 718-273-2060). 12/29, 12/30, 12/31, 1/2 at 1 and 3: Puppet shows for ages 5 and above. "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. Also, in the 3rd-floor Main Gallery: "Building Buildings" . . . Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri., 2–5, Sat. and Sun., 11–5. $2.

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tues.–Thurs., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. Every Fri. from 6–8, Joan Bud, Alan Kamen, Hide Tanaka. 12/31, Ronnie Cuber Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St., 673-7030. 12/31, Last Band on Earth; Verbatim. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 1/4, Herbie Hancock Quartet with Ron Carter on bass, Al Foster on drums and Branford Marsalis; the Jimmy Heath Quartet featuring Michelle Hendricks with Tony Purrone, Stafford James and Akira Tana join Herbie on New Year's Eve. 1/5, John Basile All Stars. 1/6-11, Grover Washington, Jr. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Sets from 9:45. 12/31, Larry Willis with special guest Rufus Reid. 1/1-3, Larry Willis with Eddie Gomez. **AE, CB, DC, MC, V.**

BRAZILIAN BEAT—333 E. 60th St.,308-2333. Brazilian restaurant featuring the Elcio Milito Trio every Mon.–Sat. from 9–midnight. **AE, CB, DC, MC, V.**

CAFE JUPITER—228 W. 10th St., 924-9292. Duplex restaurant and jazz club. 12/31, pianist Bob Neloms plays from 7–9:30; Julie Gardner sings Ella, featuring Duke Washington and Keith MacDonald, from 10 p.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jass Band. Thurs., The Ernie Lumer Sextet. Fri., The Canal Street Dixieland, Jazz and Blues Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. 12/31–1/4, Ernestine Anderson and the Frank Lacy Quartet. Thru 1/4, Ernestine Anderson and the Eddie Durham Trio, shows at 8:15, 11, & 1 a.m. 1/6-11, Carrie Smith. **Upstairs:** "Club Tropicale" presents Caribbean dance music with a live d.j. every Fri. & Sat. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 1/3, Paddy Reynolds & Andy McGann. 1/10, Jack Coen & Michael Preston. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/31, 1/2-4, Phyllis Hyman. 1/5, Les Paul Trio. 1/6-11, Scott Hamilton Quintet featuring Maxine Sullivan. **AE, MC, V.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Singers accompanied by Mike Wolff, every Fri. & Sat. at 11 p.m. **AE.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. **Upstairs:** 12/31 at 8, Celeste in Concert with Christopher Marlowe on piano; followed by singers Tina Fabrique, Kenny Brawner with pianist Rod Hausen and Everett Brawner on bass, and comedians Ron Darian, Steve Skrovan and Ken Ober from 11:30–4 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 12/31–1/5, 10–3 a.m., singer Stan Edwards with pianist Larry Intorella and John Arbo on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. 5–10, Stan Edwards. Sun. & Mon., 10–3, Bob Dorough with Bill Takas. Tues., 10–3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., (2nd fl.) 666-3600. 12/31, Judy Barnett Trio. Music Wed.–Thurs. from 8, Fri.–Sat. from 9, Mon.–Tues. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 12/31, Lucky 7; Unda Cova. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 1/3, pianist Junior Mance with Marty Rivera on bass. 1/4,5, pianist Esther Blue. 1/6–10, pianist Roger Galloway with Jay Leonhart on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 1/3, raconteur and renaissance man, Jonathan Schwartz co-stars with singer Mark Murphy in *All Hart*, Tues.–Sat. at 9 & 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 12/31, Steve Bargonetti. 1/8–10, Michael Camilo Trio. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/31, Sam Kinison; Buster Poindexter & His Banshees of Blue; Carl LaBove. 1/2, Lords of the New Church. 1/3, Johny Winter. 1/7,8, Lou Reed. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 1/4, Art Blakey and the Jazz Messengers. 1/5, Gil Evans' Orchestra. 1/6–11, McCoy Tyner. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 1/3, Denise Morgan and her Group. 1/6–10, Sarah Dash. Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 12/31, 1/1, Big Jay McNeely. 1/2,3, Buster Poindexter & the Banshees of Blue. 1/4, Kane Brothers; Backbones. 1/5, Bangaroo; One Big Vacation. 1/6, OK Savant; Joy Askew. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 12/31, 1/4–6, Lance Hayward. 1/1, Jim Roberts. 1/2,3, Lance Hayward alternating with Carol Britto. 1/7,8, Carol Britto. Music Sun.–Thurs. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Tues.–Sun., pianist Adam Makowicz and Jimil Nassar on bass. Every Mon., singer Gail Wynters with pianist Herman Foster. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 1/4, Al Grey-Buddy Tate Quintet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 12/31–1/4, Houston Person and Etta Jones. **MC, V.**

THE WHIPPOORWILL—18 E. 18th St., 675-7100. Mon., Tex Allen Sextet. Shows at 10, midnight, and 1 a.m. **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music daily at 8. Thru 1/3, pianist Kirk Lightsey with Attila Zoller on guitar and Cecil McBee on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 12/31,1/1, Robert Gordon; Kristi Rose and the Midnight Walkers. 1/2,3, The Fleshtones. 1/4, The Ike Turner Jr. Revue; Vermon Reid. 1/5, the Gadd Gang. 1/7,9,10, The Radiators. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. 12/31, Tommie Joe White. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. 12/31 at 8:30 & 11:30, comedian Emo Philips. 1/2–4, comedian Bobby Collins. 1/6–11, comedian Ron Darian. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts. Wed. 12/31, Barry Sobel. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Showcase for stand-up comics and singers, Sun.–Thurs. the fun starts at 9, Fri. 9 & midnight, Sat. 8:30 & midnight. Thru 1/3, Eric Kornfeld, Dave Edison, Gilbert Godfrey, Joe Vega, and Steve Maidment. 1/4–10, Scott Carter, Rob Weinstein, Jim David, Bill McCarty, and Chris Rock. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. 12/31, Steve Rizzo, John Bizarre, Bruce Smirnoff and Danny Curtis. 1/1–4, Wayne Cotter, Mike Egan, Bruce Smirnoff, Danny Curtis, and Hiram Kasten. Sun.–Thurs. at 9:15, Fri. at 9 & 11:30, Sat. at 8, 10:30. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thurs. 8 p.m.–4 a.m., Fri. at 8 & midnight, Sat at 8, 10:30 and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Fri.–Sat., two shows, first show at 9:30, featuring Mel Martin, Lynn Devore & Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 12/31, New Year's Eve Party and Show. 1/1, Closed. 1/2,3, magician Johnny Ace Palmer and comedian Keith

Thomas. 1/6, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St., 595-0850. Club with comics from TV and the national club scene. Thru 1/4, Alan Havey, Gary Lazer, Bob Lazarus. 1/6–11, Rich Ceisler, Bob Sommerby, Scott Blakeman. **AE, MC, V.**

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. at 10 & midnight, Sat. at 8, 10 & midnight . **AE.**

DISCO/DANCING

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4–4 a.m. **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St., 751-5111. Belle epoque restaurant with dancing to the Maxim's Orchestra every Mon.–Thurs. from 9 p.m., Fri.–Sat. from 10 p.m. **AE, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.–4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. 12/31, Tito Puente and his Orchestra; Ray Barretto; Rafael De Jesus; The Bad Street Boys; Las Chicas De Nueva York. **No credit cards.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. 12/31, Lester Lanin Orchestra, the Emilio Reyes Orchestra, and the Tony Martell Orchestra play from 8–1 a.m.; Nice and Wild and Nocera will play from 1 a.m.–6 a.m. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 1/2, Mario Rivera and the Salsa Refugees. 1/3, Loremil Machado; Savara-Samba. 1/6, Little Village; Bob Telson. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Blossom Dearie's Concerts, Wed.–Sat. at 6:30 . . . 12/31, Laurie Beechman. 1/2 at 9, Kusa Jerchner. 1/3 at 9, Baronne & the Bon-Bons. 1/6, Collins & Friedman; Steven Hayes; Leigh Clark; Artificial Intelligence. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Voila America!,* produced by Leonard Miller featuring dancers, singer Pam Souders, comic puppeteer Michael Roloff, and comedian Ken Hoyle, Sun.–Thurs. at 9 & 11, Fri. & Sat. at 9 & 11:30 . . . John J. Syarez, a versatile pop/rock singer entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

THE GINGER MAN—51 W. 64th St., 399-2358. **The Back Room:** Singer-pianist Chris Barrett in *It's a Grand Night for Singing,* Wed.–Thurs. 9–midnight, Fri.–Sat. to midnight. **AE, CB, DC, MC, V.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 12/31 at 9, Salvatore Bovoso and Patti Bottino. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker & Thompson Sts., 475-5120. *Beehive*—musical revue by Larry Gallagher, featuring Ellen Foley, Jasmine Guy, Pattie Darcy, Carol Lynne Maillord, Laura Theodore, and Cookie Watkins. Tues. at 8, Wed., Fri., Sat. at 7 & 10, Sun. at 3. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 1/3, Julie Wilson presents "Thou Swell," a celebration of Rodgers and Hart, Tues.–Sat at 9:15 & 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., 715-6929. **Cafe Bar:** 12/31, Kid McLure Swingband. Singer-pianist Diana Rogers, nightly 5–9 p.m., except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe Carlyle:** Thru 12/31, singer-pianist Bobby Short. From 1/2, jazz-pianist George Shearing. Every Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll, Tues.–Sat. at 9:45. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., Sun. 5:30–1 a.m.. and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **The Terrace:** Pianist Marty Bern plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St., 398-1900. 12/31, choose from four different New Year's Eve packages, all include a hotel room, champagne, dancing; some include Broadway shows, dinner. **The View:** New York's only revolving rooftop restaurant 48 floors above Broadway. Thru 1/17, singer Lori Dobson and her band. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

MILFORD PLAZA— 261 W. 44th St., 354-4414. **Stage Door Canteen** (997-0046): Singer William Ryall. Tues.–Sat. at 11. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Cocktail Terrace:** Singer-pianist Kathy Tarrant, Tues.–Sat. from 5:30–9, followed by Tina Devaron from 9–1 a.m. Susan Bradley plays Sun.–Mon. 5:30–9, followed by Nancy Marano from 9–1 a.m. **Grand Ballroom:** 12/31, Gladys Knight and the Pips; Jerry Karavit Orchestra. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St., 535-2000. **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th & 80th Sts.,724-6868. High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7 p.m.–4 a.m. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7:30 p.m. **AE, CB, DC, MC, V.**

LIDO—345 W. 46th St., 582-4801. American/continental restaurant with popular song-stylist Danny Apolinar every Tues.–Sat. from 10 p.m.–2 a.m. Singer pianist Buddy Barnes takes over Sun. & Mon. from 9 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with pianist Kevin Olsen with Murray Wall on bass, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Art deco lounge featuring the Joe Derise Duo, Tues.–Sat. from 9–1 a.m. Singer-pianist Phyllis Meltzer, Sun. from 7–11. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Andy Monroe. Wed., Sat. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholz. Sun., George Cotton. **AE, DC, MC, V.**

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RADIO
HIGHLIGHTS

Wed., Dec. 31

3:00/WNCN—Bizet: *L'Arlesienne:* Suite #1; **Kuhnau:** Biblical Sonata #2 in g, "Saul Cured Through Music by David."

WNYC—Gould: *The Idea of North.*

4:00/WQXR-AM/FM—Bizet: "Patrie" Ov; **Beethoven:** Twelve Contradances.

5:00/WNCN—Smetana: *Sketches,* Op. 5; **Offenbach:** *Orpheus in the Underworld.*

6:00/WNCN—Handel: Cto for Treble Recorder, Strings & Continuo in B-Flat.

7:04/WQXR-AM/FM—Beethoven: Violin Cto in D; **Tchaikovsky:** Valse-Scherzo.

8:00/WNCN—Various: Songs in Shakespeare's plays from the Elizabethan theater; **Telemann:** Sonata for Flute & Continuo in A.

WNYC—Bach: Partita #5 in G; **Busoni:** Fantasia contrapuntistica.

WQXR-AM/FM—Live From the Met. **Strauss:** *Die Fledermaus.*

9:00/WNCN—Puccini: *Suor Angelica:* Intermezzo.

Thurs., Jan. 1

2:30/WNCN—New Year's Day in Vienna. Traditional New Year's Day celebration from Vienna. Vienna Philharmonic Orchestra. Willi Boskovsky, conductor. Simulcast with WNET-TV/Channel 13.

WNYC—Yardumian: *Come Creator Spirit;* **Sibelius:** *Voces Intimae.*

4:00/WQXR-AM/FM—J. C. Bach: Sinfonia Concertante in A; **Chopin:** Fantaisie in f, Op. 49.

5:00/WNCN—Wagner: *Das Rheingold:* Entrance of the Gods Into Valhalla.

6:00/WNCN—Verdi: *Macbeth:* Ballet Music.

7:03/WQXR-AM/FM—Stravinsky: Suite Italienne.

8:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Peter Wiley, cello, New York String Orchestra, Alexander Scheider, conductor. **Beethoven:** String Qt in F, Op. 135; **Haydn:** Cto for Cello in D, Op. 101.

WNYC—Chamber Music at the Y. Performed by Gidon Kremer, Daniel Phillips, Kim Kashkashian, and Yo-Yo Ma. **Mozart:** Adagio & Fugue in c; **Shostakovich:** Qt #15; **Schubert:** Qt in G.

8:05/WQXR-AM/FM—Schubert: *Der Vierjahrige Posten:* Ov.

9:00/WNCN—New Year's Day in Vienna. See 2:30.

Fri., Jan. 2

3:00/WNCN—Haydn: Sym #88 in G; **Bach:** Sonata for Violin & Harpsichord #4 in c.

WNYC—Blitzstein: *The Cradle Will Rock.*

4:00/WQXR-AM/FM—Vaughan Williams: *The Lark Ascending;* **Mozart:** Fantasy in f.

5:00/WNCN—Albicastro: Cto a Quattro in F, Op. 6, #6.

6:00/WNCN—Cimarosa: Cto for Oboe; **Bach:** Toccata in D.

7:04/WQXR-AM/FM—Dvorák: Five Bagatelles for 2 Violins, Cello & Harmonium.

8:00/WNCN—Purcell: Anthem "O sing unto the Lord"; **Vivaldi:** *Four Seasons:* "Winter," Op. 8, #4.

WNYC—World of Opera. The Cincinnati Opera. Christopher Keene, conductor. **Weinberger:** *Schwanda the Bagpiper* (Dobish, Trussel, Parce, Graham, Thomas, Halfvarson, Chapman, Engstrom, Johanson, Pool).

8:05/WQXR-AM/FM—Mozart: Piano Cto #21 in C; **Zwilich:** Sym #1.

9:00/WNCN—Suppé: "Morning, Noon, and Night in Vienna" Ov; **Schumann:** Sym #3 in E-Flat, Op. 97, "Rhenish."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; pianist Andre Watts. **Beethoven:** Piano Cto #2 in B-Flat; Fantasia for Piano, Chorus & Orch; Sym #7 in A.

Sat., Jan. 3

9:05 a.m./WQXR-AM/FM—Piano Personalities. Vladimir Horowitz. **Mozart:** Piano Sonata; **Liszt:** *Années de Pèlerinage:* Sonetto del Petrarca.

10:00 a.m./WNCN—Kuhnau: *The Combat of David and Goliath;* **Granados:** *Mallorca,* Op. 202.

WNYC—Borodin: String Qt #2.

10:04 a.m./WQXR-AM/FM—Bach: "Brandenburg" Cto #5 in D; **Haydn:** Scherzo #1 in F.

11:00 a.m./WNCN—Chopin: Grand Duo Concertante for Cello & Piano on Themes from "Robert le Diable."

WNYC—Sullivan: Cello Cto.

11:04 a.m./WQXR-AM/FM—Mayr: *Medea in Corinto:* Ov; **Kodaly:** *Peacock Variations.*

12:00/WNCN—Froberger: Ricercare #11; **Bach:** Suite #2 in b.

12:05/WQXR-AM/FM—Gounod: Little Sym for Winds; **Prokofiev:** Piano Cto #1 in D-Flat.

1:00/WNCN—Beethoven: Sym #6 in F, Op. 68, "Pastoral"; **Rimsky-Korsakov:** *May Night:* Ov.

2:00/WQXR-AM/FM—The Metropolitan Opera Broadcast. **Puccini:** *La Bohème* (Mitchell, Daniels, Gulyas, Schexnayder/Rudel).

5:00/WNCN—Haydn: Qt in C, Op. 54, #2; **Mozart:** Sonata for Violin & Piano in F.

6:00/WNCN—Rodrigo: *Fantasía para un Gentilhombre;* **Bach:** Cto for 2 Violins in d.

8:00/WNCN—Haydn: Cto for Flute, Oboe, 2 Horns, #4; **D. Scarlatti:** Sonatas.

8:04/WQXR-AM/FM—Beethoven: Sym #8 in F.

9:00/WNCN—Saturday Night Opera. **Verdi:** *Luisa Miller* (Caballé, Pavarotti, Milnes, Nat'l Phil Orch/Maag).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; cellist Heinrich Schiff. **Wiley:** *Abstracts;* **Henze:** *Ode to the West Wind;* **Tchaikovsky:** Sym #6 in b, "Pathétique."

Sun., Jan. 4

9:04 a.m./WQXR-AM/FM—Piano Personalities. Alexis Weissenberg. **Bach:** Chromatic Fantasy & Fugue in d; **Chopin:** Nocturne #1 in b-flat, Op. 9, #1.

10:00 a.m./WNCN—Rodrigo: Cto de Aranjuez; **Giuliani:** Variations, Op. 9.

WNYC—Czerny: Fantasia Concertante, Op. 256.

11:00 a.m./WNCN—C.P.E. Bach: Sym #1 in D; **Beethoven:** Fantasy on Themes From *Ruins of Athens.*

WNYC—Beethoven: "Moonlight" Sonata.

12:00/WNCN—Grieg: Sonata for Violin & Piano #3 in c, Op. 45; **Haydn:** Cto for Harpsichord in D, Op. 21.

12:05/WQXR-AM/FM—Mozart: Piano Cto #26 in D; **Sibelius:** "Kullervo" Sym.

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; violinist Shlomo Mintz, cellist Lynn Harrell. **Mozart:** Cto for Violin #3 in G; **Dvorák:** Cto for Cello in b, Op. 104; **Brahms:** Cto for Violin & Cello, Op. 102.

3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor; violinist Itzhak Perlman. **Ravel:** Tzigane for Violin & Orch; **Chausson:** Poeme for Violin & Orch; **Bizet:** *Carmen Fantasy,* Op. 25; **Tchaikovsky:** Sym #5 in e, Op. 64.

4:00/WNCN—Haydn: Sonata for Piano #60 in C.

5:00/WNCN—Haydn: Qt in C, Op. 64, #1; **Gershwin:** *An American in Paris.*

6:00/WNCN—Mozart: Adagio for English Horn & Strings in C; **Donizetti:** *Linda di Chamounix:* "Linda, Linda . . . Da quel di Che t'incontrai."

6:05/WQXR-AM/FM—Haydn: Sym #100 in G, "Military."

6:30/WNYC—Sibelius: Romance in C for String Orch; **Barber:** Sym #1.

7:00/WNCN—Saint-Saëns: Sonata for Violin & Piano #1 in d, Op. 75.

7:30/WQXR-AM/FM—Liszt: Ballade #3 in b.

8:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in C, Op. 2, #6; **Liszt:** "Mephisto" Waltz #1.

8:05/WQXR-AM/FM—Delta Opera House. **Dvorák:** *Rusalka* (Benackova, Novak, Ochman, Soukupova, Prague Phil Chorus, Czech Phil/Neumann).

9:00/WNCN—Tchaikovsky: Cto for Violin in D, Op. 35.

Mon., Jan. 5

3:00/WNCN—Tchaikovsky: *Nutcracker* Suite, Op. 71a; **Haydn:** Piano Trio in G.

WNYC—Beethoven: String Qt in a, Op. 132.

4:00/WQXR-AM/FM—Rossini: *Ricciardo e Zoraide:* Ov; **Debussy:** Violin & Piano Sonata in g.

5:00/WNCN—Leclair: Sonata for Violin & Piano in D, Op. 9, #3; **Chopin:** Rondo in E-Flat, Op. 16.

6:00/WNCN—Fux: Sinfonia for Recorder, Oboe & Cello in F.

7:03/WQXR-AM/FM—Boccherini: Qnt #4 for Guitar & Strings in D.

WNYC—The 1986 Salzburg Festival. Haydn Trio of Vienna. **Beethoven:** Trio in G, Op. 1, #2; **Stanz:** Trio (premiere); **Mozart:** Trio in B-Flat.

8:05/WQXR-AM/FM—Beethoven: *Fidelio:* Ov; Piano Cto #1 in C.

9:00/WNCN—Schumann: Cto for Piani in a, Op. 54; **Haydn:** Sym #19 in D.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Weber:** *Oberon.*

Tues., Jan. 6

3:00/WNCN—Handel: Cto Grosso in d, Op. 6, #10; **Francaix:** Little Qt for Saxophones.

WNYC—An all-Schoenberg program.

4:00/WQXR-AM/FM—Telemann: *Don Quichotte* Suite; **Schumann:** Arabesque, Op. 18.

5:00/WNCN—Weber: Sonata for Violin & Piano in C, Op. 10, #6.

6:00/WNCN—Albinoni: Cto for Oboe in C, Op. 7, #12; **Handel:** Cto Grosso in b, Op. 6, #12.

7:03/WQXR-AM/FM—The Empire Brass, live from the WQXR Concert Theater.

8:00/WNCN—WNCN Live.

WNYC—Bartok: String Qt #5; **Prokofiev:** Ov "on Hebrew Themes."

8:05/WQXR-AM/FM—Mozart: Mass in c, "Orphanage."

9:00/WNCN—Ravel: Sonata for Violin & Piano; **Handel:** Cto for Organ #3 in g, Op. 4, #3.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; John Cheek, bass, Suenobu Togi, sho. **Thomson:** *Sea Piece With Birds; Wheat Field at Noon, The Seine at Night; Five Songs of William Blake;* **Satoh:** *A Journey to Sacred Times;* **Bartok:** *The Miraculous Mandarin:* Suite.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, December 31–January 2 and January 5–6

❷ **WCBS** 975-4321
❹ **WNBC** 664-4444
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🅝 **UPTOWN** 304-3000
🅢 **SHOWTIME** 708-1600

Closed-caption programming is indicated (cc).

Please note: Schedules are extremely subject to last-minute changes.

6:00
❷ News
❹ Today in New York
❺ Jayce and the Wheeled Warriors
❼ World News
❾ Jimmy Swaggart
⓫ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri, Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Thu/Toby and the Koala Bear
🅜 Fri/**Movie:** Gotcha!
🅢 Wed/Room to Move
Thu/**Movie:** Clue
Fri/White Mane

6:15
㉑ Mon–Tue/AM Weather

6:30
❷ Today's Business
❹ News
❺ Centurions
❾ 700 Club
⓫ Robotech
㉑ Wed/AM Weather
Mon–Tue/Nightly Business Report
🅗 Wed/**Movie:** 20,000 Leagues Under the Sea
Fri/Safe Harbor
Mon/Blue Line
🅜 Thu/**Movie:** On the Right Track
Mon/Animals Are Beautiful People
🅢 Tue/**Movie:** Alice's Adventures in Wonderland

6:35
🅜 Wed/**Movie:** The Silver Chalice

6:45
㉑ Thu–Fri/AM Weather

7:00
❷ Morning News
❹ Today
❺ Rambo
❼ Good Morning America (cc)
⓫ Heathcliff
㉑ Lilias, Yoga and You
㉛ Ohayo! New York
🅗 Fri/Courage
Tue/The Animal Alphabet
🅜 Tue/**Movie:** Second Fiddle
🅢 Wed/Bill Cosby Himself
Fri/Blind Sunday

7:30
❺ Defenders of the Earth
❾ Straight Talk
⓫ GoBots
㉑ Hooked on Aerobics
🅗 Fraggle Rock
🅢 Mon/Jennifer's Journey—Part I

8:00
❺ The Flintstones
⓫ Galaxy Rangers
⓭ 3-2-1 Contact
㉑ Sesame Street
🅗 Wed/**Movie:** Fletch
Thu/The Animal Alphabet
Fri/**Movie:** Wildrose
Mon/**Movie:** To Find My Son
Tue/**Movie:** Revolution
🅜 Fri/**Movie:** Bitter Harvest
Mon/**Movie:** Brewster's Millions
🅢 Thu/**Movie:** Peter Lundy and the Medicine Hat Stallion
Fri/**Movie:** The Jewel of the Nile
Mon/**Movie:** Marie: A True Story

8:30
❺ My Little Pony
❾ Romper Room
⓫ Scooby Doo
⓭ Mister Rogers
🅗 Thu/**Movie:** Spies Like Us
🅜 Thu/**Movie:** Carson City
Tue/**Movie:** Where Do We Go From Here?
🅢 Tue/Peter Townshend's Deep End

9:00
❷ True Confessions
❹ People's Court
❺ Brady Bunch
❼ Morning Show
⓫ The Munsters
⓭ Sesame Street
㉑ Instructional Television (except Thu, Fri)
Thu–Fri/Special programming
㉛ Captain Kangaroo
🅗 Thu/**Movie:** The Amazing Mr. Blunden
🅜 Wed/**Movie:** Girls Just Want to Have Fun
🅢 Wed/Pete Townshend's Deep End

9:30
❷ The Judge
❹ Love Connection
❺ Leave It to Beaver
❾ Zoobilee Zoo
⓫ Rhoda (except Wed, Thu)
Wed/Raccoons: Buried Treasure
Thu/Falcon Crest
㉛ Body Electric

10:00
❷ $25,000 Pyramid (except Thu)
Thu/**Special:** Cotton Bowl Parade
❹ Wed–Fri/Family Ties
Mon–Tue/Sale of the Century
❺ I Love Lucy
❼ Jeopardy II
❾ My Favorite Martian
⓫ Falcon Crest (except Thu)
㉛ International Television
🅗 Wed/**Movie:** Massive Retaliation
Fri/**Movie:** Rocky IV
Mon/The Hindenburg . . . Ship of Doom
Tue/**Movie:** Eddie and the Cruisers
🅜 Thu/**Movie:** The Aviator
Fri/**Movie:** Cross Creek
Mon/**Movie:** Outlaw Blues
Tue/**Movie:** Mrs. Soffel
🅢 Wed/**Movie:** Raintree County
Thu/**Movie:** The Lullaby of Broadway
Fri/**Movie:** Julius Caesar
Mon/**Movie:** Brief Encounter
Tue/**Movie:** Where the Boys Are

10:30
❷ New Card Sharks (except Thu)
❹ Wed–Fri/Sale of the Century
Mon–Tue/Blockbuster
❺ Bewitched
❼ Split Second
❾ Abbott and Costello
⓫ Thu/Best Talk in Town
🅗 Thu/**Movie:** The Jewel of the Nile (cc)
Mon/**Movie:** National Lampoon's European Vacation
🅜 Wed/**Movie:** Police Academy 2: Their First Assignment

11:00
❷ Price Is Right (except Thu)
❹ Wheel of Fortune (except Thu)
Thu/**Special:** Rose Bowl Parade
❺ One Day at a Time (except Thu)
Thu/**Special:** Tournament of Roses Parade
❼ Fame, Fortune, and Romance
❾ Partridge Family
⓫ Best Talk in Town (except Thu)
Thu/**Special:** Tournament of Roses Parade

11:30
❷ Thu/**Special:** Tournament of Roses Parade
❹ Scrabble (except Thu)
❺ All in the Family (except Thu)
❼ Webster
❾ I Dream of Jeannie
⓫ Good Times (except Wed, Thu)
Wed/At the Movies
🅗 Wed/Not *Necessarily* the Year in Review
Fri/Not *Necessarily* Television
🅢 Mon/**Movie:** Beyond the Poseidon Adventure

12 NOON
❷ Strike It Rich (except Thu)
❹ Super Password (except Thu)
❺ Made in New York (except Thu)
❼ Ryan's Hope (except Thu)
Thu/**Football:** Florida Citrus Bowl (concludes at 3:30, approx.)
❾ News
⓫ Sanford and Son (except Wed, Thu)
Wed/Smurfs
㉛ Wed/Beats of the Heart
Thu/Nippon New Years Special
Fri/Mystery!: Agatha Christie's The Moving Finger
Mon/Masterpiece Theatre: Winston Churchill—The Wilderness Years
Tue/The Duchess of Duke Street
🅗 Wed/**Movie:** Starman
Fri/**Movie:** Mothers Against Drunk Drivers
Mon/**Movie:** Reds
Tue/**Movie:** Wildrose
🅜 Wed/**Movie:** Oh, God! Book II
Thu/**Movie:** Daffy Duck's Movie
Fri/Crazy About the Movies: Great Screen Romances
Mon/The History of White People in America
Tue/**Movie:** Class of '44
🅢 Thu/**Movie:** Mass Appeal
Fri/**Movie:** Eddie and the Cruisers
Tue/**Movie:** A Piano for Mrs. Cimino

12:30
❷ Young and the Restless (except Thu)
❹ Word Play (except Thu)
❼ Loving (except Thu)
⓫ Wed/Ghostbusters
Fri/**Movie:** Ring of Bright Water (1969). Bill Travers.
Mon/**Movie:** Vigilante Force (1976). Kris Kristofferson.
Tue/**Movie:** Once a Thief (1965). Ann-Margret.
🅗 Thu/**Movie:** Home From the Hill
🅜 Fri/**Movie:** Sun Valley Serenade
Mon/**Movie:** Police Academy 2: Their First Assignment

1:00
❹ Days of Our Lives (except Thu)
❺ Hour Magazine (except Thu)
❼ All My Children (except Thu)
❾ Wed/**Movie:** The Shoes of the Fisherman (1968). Anthony Quinn.
Thu/**Movie:** Black Beauty (1978). Part I. William Devane.
Fri/**Movie:** Francis Joins the Wacs (1954). Donald O'Connor.
Mon/**Movie:** Love's Dark Side (1978). Cliff Potts.
Tue/**Movie:** Full of Life (1957). Judy Holliday.
⓫ Wed/**Football:** Peach Bowl (concludes at 4, approx.)
㉛ Wed/Videoville
Thu/Playing Shakespeare: Speeches and Soliloquies
Fri/The Living Planet
Mon/War and Peace
Tue/Shakespeare Play: King Lear
🅢 Wed/**Movie:** Marie: A True Story

1:30
❷ As the World Turns (except Thu)
Thu/**Football:** Cotton Bowl (concludes at 5, approx.)
❹ Thu/Kissyfur and Punky Brewster Special
❺ Thu/Bugs and Porky
🅜 Wed/**Movie:** Brewster's Millions
Thu/**Movie:** On the Right Track
Tue/**Movie:** The Forsyte Woman
🅢 Mon/**Movie:** Clue

2:00
❹ Another World (except Thu)
❺ Wed–Fri/Inspector Gadget
Mon–Tue/Dennis the Menace
❼ One Life to Live (except Thu)
⓫ Thu/Raccoons: The Intruders
㉛ Wed/The Living Planet
Thu/Nippon Television New Year's Special
Fri/The Making of the Continent
Mon/From Oregon With Love
Tue/Moments in Time
🅗 Wed/**Movie:** Rocky IV
Fri/**Movie:** Right of Way
Tue/**Movie:** O'Hara's Wife
🅜 Fri/**Movie:** Sylvester
Mon/**Movie:** I Confess
🅢 Thu/**Movie:** Brief Encounter
Fri/**Movie:** Enemy Mine
Tue/**Movie:** The Jewel of the Nile

2:30
❷ Capitol (except Thu)

4 Thu/**Movie:** Sam's Son (1986). Michael Landon.
5 The Jetsons
11 Superfriends (except Wed)
13 French Chef (except Thu)
Thu/From Vienna: New Year's Celebration

3:00
2 Guiding Light (except Thu)
4 Santa Barbara (except Thu)
5 Silverhawks (except Wed)
Wed/**Football:** Blue Bonnet Bowl (concludes at 6, approx.)
7 General Hospital (except Thu)
9 Thu/**Movie:** Black Beauty (1978). Part II. William Devane. (Part I, Thu., at 1 p.m., see above)
Fri/**Movie:** Hellcats of the Navy (1957). Ronald Reagan.
Mon–Tue/Cannon
11 Smurfs (except Wed)
13 Wed/Justin Wilson's Louisiana Cooking
Fri, Mon/Frugal Gourmet
Tue/New York's Master Chefs: Andy Kisler
21 Lilias, Yoga and You
31 Wed, Mon/ Mechanical Universe
Fri, Tue/Rockschool
H Thu/Welcome Home
S Wed/The Sky Is Gray

3:30
5 She-Ra (except Wed)
7 Thu/**Football:** Sugar Bowl (concludes at 7, approx.)
11 Ghostbusters (except Wed)
13 Wed/This Old House
Fri/Victory Garden
Mon/This Old House
Tue/A House for All Seasons: Solar Design Show
21 Hooked on Aerobics
31 *Video Music Box* (except Thu)
H Wed/**Movie:** The Amazing Mr. Blunden
Thu/**Movie:** National Lampoon's European Vacation
Mon/Blue Line
Tue/Survival Series
M Wed/A Piece of the Action
Thu/**Movie:** The Ice Pirates
Tue/**Movie:** The Jewel of the Nile
S Thu/Suzy's War

4:00
2 Divorce Court (except Thu)
4 Donahue (except Thu, Tue)
Tue/Main Street
5 He-Man (except Wed)
7 Oprah Winfrey Show (except Thu)
9 Mon–Tue/Police Woman
11 G. I. Joe
13 Sesame Street
21 *Mister Rogers*
H Fri/Safe Harbor
M Fri/**Movie:** Gotcha!
Mon/**Movie:** Huckleberry Finn
S Wed/**Movie:** Tom Sawyer
Thu/**Movie:** Peter Lundy and the Medicine Hat Stallion
Fri/Blind Sunday
Mon/Jennifer's Journey—Part I
Tue/Free to Be You and Me

4:30
2 Superior Court (except Thu)
4 Thu/**Football:** The Rose Bowl (concludes at 8, approx.)
5 Thundercats (except Wed)
9 Wed/**Movie:** The Glenn Miller Story (1954). James Stewart.
Fri/**Movie:** Those Magnificent Men in Their Flying Machines (1965). Stuart Whitman.
11 *The Transformers*
21 3-2-1 Contact
31 Wed/World TV Presents (Chinese programming)
Thu/Odyssey
Fri/**Movie:** The Terry Fox Story (1986)
Mon/Bradshaw: On the Family
Tue/Race Against Prime Time
H Fri/Courage
Mon/**Movie:** Dusty
Tue/**Movie:** BMX Bandits
S Mon/Mom and Dad Can't Hear Me

5:00
2 News
4 News (except Thu)
5 Diff'rent Strokes (except Wed)
7 News (except Thu)
9 Thu/**Movie:** The Perfect Furlough (1959). Tony Curtis.
Mon–Tue/Hart to Hart
11 Love Boat
13 *Mister Rogers*
21 Sesame Street
H Thu/When We First Met
Fri/**Movie:** Revolution
S Fri/White Mane
Tue/**Movie:** Alice's Adventures in Wonderland

5:30
2 News
5 Facts of Life (except Wed)
13 3-2-1 Contact
31 Wed/Criminal Justice
Thu/Black Viewpoint
Mon/Insight
Tue/Beyond the Headlines
H Wed/**Movie:** I, Desire
M Thu/**Movie:** Lost Horizon
Tue/**Movie:** Just One of the Guys
S Mon/**Movie:** Ape and Super Ape

5:45
31 News From City Hall (except Fri)

Weeknights, December 31–January 2 and January 5–6

WED., DEC. 31

6:00
2 4 7 News
5 Three's Company
9 Movie (continued from 4:30)
11 Gimme a Break
13 New Jersey News
21 Lassie
31 Italian programming (concludes at 8)
M **Movie:** Butterflies Are Free
S Room to Move

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 MacNeil/Lehrer
21 Nightly Business Report
S Pete Townshend's Deep End

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
21 Profiles of Nature: The Loon
H Not *Necessarily* the Year in Review

8:00
2 Mike Hammer
4 **Special:** King Orange Jamboree Parade
5 **Movie:** Wuthering Heights (1939). Laurence Olivier.
7 Perfect Strangers
9 News
11 **Movie:** That's Entertainment! (1974). Fred Astaire.
13 Live From the Met: Die Fledermaus
21 Potomac: American Reflections
31 The Ascent of Man: Architecture
H **Movie:** Moving Violations
M **Movie:** The Night the Lights Went Out in Georgia
N **Movie:** Summertime
S Brothers (cc)

8:30
7 Head of the Class
9 Million Dollar Chance of a Lifetime
S It's Garry Shandling's Show

9:00
2 Magnum, P.I.
4 Gimme a Break
7 Dynasty
9 **Special:** The Marx Brothers Laugh In the New Year (2 movies—concludes at 1 p.m.)
21 **Movie:** Yankee Doodle Dandy (1942). James Cagney.
31 Spy Ship
S Bill Cosby Himself

9:30
4 You Again?
H **Movie:** Revenge of the Nerds

10:00
2 The Equalizer
4 St. Elsewhere
5 News
7 Hotel
31 Right to Know
M **Movie:** Brewster's Millions
N **Movie:** The State of Things

10:30
11 News

10:45
31 Risking It All

11:00
2 4 7 News
5 Joan Rivers
11 **Movie:** That's Entertainment, Part 2 (1974). Gene Kelly.
21 Monty Python's Flying Circus
31 Shopping Line
H Barbra Streisand: One Voice
S **Movie:** Marie: A True Story

11:30
2 **Special:** Happy New Year America!
4 Tonight Show
7 **Special:** Dick Clark's New Year's Rockin' Eve
21 Nightly Business Report

11:45
M **Movie:** Girls Just Want to Have Fun

12 MIDNIGHT
5 **Movie:** Gigi (1958). Leslie Caron.
13 Masterpiece Theatre: Paradise Postponed
21 Long Island Report
N **Movie:** Richard III

12:10
H Robert Klein

12:30
4 David Letterman

1:00
7 Nightlife
9 Joe Franklin Show

1:05
S **Movie:** National Lampoon's Class of '86

1:15
H Robin Williams
M **Movie:** Confessions From a Holiday Camp

1:30
2 **Movie:** The Odd Couple (1968). Jack Lemmon.
4 News
7 Tales of the Unexpected
11 Twilight Zone

2:00
4 Crosswits
5 **Movie:** The Great Ziegfeld (1936). Part II. William Powell. (Part I, Tue., Dec. 30 at 2 a.m.)
7 **Movie:** Phantom of the Paradise (1974). Paul Williams.
9 Hollywood—The Silent Years
11 Incredible Hulk

2:20
H Rodney Dangerfield

2:30
4 Sally Jessy Raphaël

2:35
S **Movie:** Shogun Ninja

2:50
M **Movie:** Bad Boys

3:00
4 Ben Casey
9 Hollywood—The Silent Years
11 Emergency One!

3:20
H Howie Mandel

3:35
2 **Movie:** El Dorado (1967). John Wayne, Robert Mitchum.

3:40
7 Hot Tracks

4:00
4 Ben Casey
5 Make Room for Daddy
9 Jackie Gleason Show
11 Emergency One!

4:15
H George Carlin

4:30
7 New Dating Game
9 Jackie Gleason Show
S **Movie:** These Wilder Years

4:55
M **Movie:** Streetwalkin'

5:00
4 Here's Lucy
7 Card Sharks
9 News
11 One Step Beyond

5:15
H The Talk Show

5:30
4 Here's Lucy
7 Morning Stretch

THU., JAN. 1

6:00
2 News
4 Football (continued from 4:30)
5 Three's Company
7 Football (continued from 3:30)
9 Movie (continued from 5)
11 Gimme a Break
13 New Jersey News
21 The Inauguration of Governor Mario Cuomo
31 Italian programming (concludes at 8)
H **Movie:** Murrow
S **Movie:** Clue

6:30
5 WKRP in Cincinnati
11 Benson
13 Nightly Business Report (cc)

7:00
2 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Faces of Japan
21 Nightly Business Report

7:30
2 Wheel of Fortune
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature

8:00
2 **Special:** Happy New Year Charlie Brown!
4 **Football:** Orange Bowl (concludes at 11, approx.)
5 **Movie:** Fade-in (1968). Burt Reynolds.
7 Our World
9 News
11 **Movie:** Foul Play (1978). Goldie Hawn.
21 Wild America: Owls
31 Videoville
H **Movie:** The Jewel of the Nile
M **Movie:** . . . And Justice for All
N **Movie:** Bay Boy
S **Movie:** Mass Appeal

8:30
2 Simon & Simon
9 Million Dollar Chance of a Lifetime
13 Currents: Monitoring the Masses
21 This Old House

9:00
7 The Colbys
9 **Movie:** Teahouse of the August Moon (1956). Marlon Brando.
13 From Vienna: New Year's Celebration
21 Mystery!: Agatha Christie's Miss Marple
31 Masterpiece Theatre: Paradise Postponed

9:30
2 Designing Women

10:00
2 Knots Landing
5 News
7 20/20
21 Masterpiece Theatre: Paradise Postponed
31 Mystery!: Agatha Christie's The Moving Finger
H **Movie:** Spies Like Us
M **Movie:** Heaven Help Us
N **Movie:** Mishima
S **Movie:** Endless Love

10:30
11 News
13 Musical Kids

11:00
2 4 7 News
5 Joan Rivers
11 Odd Couple
13 Channel Crossings: My First Suit
21 Monty Python's Flying Circus
31 Shopping Line

11:30
2 Night Heat
4 David Letterman
7 Nightline
9 Police Woman
11 The Honeymooners

21 Nightly Business Report

11:45
M The History of White People in America

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Dead Drunk
H Inside the NFL
N **Movie:** UFOria
S Best of Bizarre

12:15
M **Movie:** The Stuff

12:30
4 David Letterman
7 Jimmy Breslin's People
9 Entertainment Tonight
S **Movie:** Twice in a Lifetime

12:40
2 **Movie:** Pleasure Cove (1979). Tom Jones.

1:00
5 I Love Lucy
9 Joe Franklin Show
11 Twilight Zone
H **Movie:** Wild Geese II

1:30
4 11 News
5 Check It Out
7 Tales of the Unexpected

1:50
M **Movie:** Fleshburn

2:00
2 News
4 Crosswits
5 **Movie:** The World of Suzie Wong (196). William Holden.
7 **Movie:** The Pink Jungle (1968). James Garner.
9 **Movie:** The Women (1939). Joan Crawford, Norma Shearer.
11 Streets of San Francisco

2:30
4 Sally Jessy Raphaël
S **Movie:** That Was Then . . . This Is Now

2:55
H **Movie:** Fever Pitch

3:00
4 Ben Casey
11 Lifestyles of the Rich and Famous

3:25
M **Movie:** . . . And Justice for All

4:00
4 Ben Casey
7 Tales of the Unexpected
11 Chips

4:20
S **Movie:** Brief Encounter

4:30
7 New Dating Game

4:35
5 Make Room for Daddy
H **Movie:** The Breakfast Club

5:00
4 Here's Lucy
7 Card Sharks
9 News
11 One Step Beyond

5:30
4 Here's Lucy
7 Morning Stretch
M The History of White People in America

FRI., JAN. 2

6:00
2 4 7 News
5 Three's Company
9 Movie (continued from 4:30)
11 Gimme a Break
13 New Jersey News
21 3-2-1 Contact
31 Italian programming (concludes at 8)
M **Movie:** American Flyers
S **Movie:** Where the Boys Are

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report (cc)
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
21 Nightly Business Report
H Inside the NFL

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: Mountain Goats

8:00
2 Scarecrow & Mrs. King
4 **Football:** Fiesta Bowl (concludes at 11, approx.)
5 **Movie:** Won Ton Ton, the Dog Who Saved Hollywood (1976). Madeline Kahn.
7 Webster
9 News
11 **Movie:** Breaking Away (1979). Dennis Quaid.
21 Nature: Kingdon of the Ice Bear
31 Blake's Seven
H **Movie:** Gremlins
M **Movie:** The Slugger's Wife
N **Movie:** The Official Story
S **Movie:** The Jewel of the Nile

8:30
7 Mr. Belvedere
9 1986 in Review
13 Wall $treet Week

9:00
2 Dallas
7 Dads
9 **Movie:** The Devil at 4 O'Clock (1961). Spencer Tracy.
13 Great Performances: Dance in America—Balanchine
21 **Movie:** Happy Landing (1938). Sonja Henie.
31 **Movie:** Doctor Who

9:30
7 Gung Ho

10:00
2 Falcon Crest
5 11 News
7 Starman
H **Movie:** Troll
M **Movie:** Commando
N **Movie:** She'll Be Wearing Pink Pyjamas
S **Movie:** Eddie and the Cruisers

10:30
11 News
21 Profiles of Nature: Life in a Pond
31 On the Boulevard

11:00
2 4 7 News
5 Joan Rivers
11 At the Movies
13 **Movie:** Providence (1977). Dirk Bogarde.
21 Wall $treet Week
31 Shopping Line

11:30
2 **Movie:** An American Werewolf in London (1981). David Naughton.
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 Washington Week in Review
H 1st and Ten
M **Movie:** Young Lady Chatterley II

11:45
S **Movie:** Blood Ties

12 MIDNIGHT
5 Star Search
7 Nightlife
11 Star Trek
21 Nightly Business Report
H **Movie:** Rocky IV
N **Movie:** Tosca's Kiss

12:30
4 Friday Night Videos
7 Hot Tracks
9 Entertainment Tonight

1:00
5 Solid Gold
9 Joe Franklin Show
11 Twilight Zone

1:05
M **Movie:** Tomboy

1:30
2 **Movie:** Scream, Pretty Peggy (1973). Bette Davis.
11 News

1:35
H Inside the NFL

1:45
S **Movie:** Hollywood Hot Tubs

2:00
4 News
5 **Movie:** The Idol (1966). Jennifer Jones.
7 Tales of the Unexpected
9 **Movie:** Rocket Ship X-M (1951). Lloyd Bridges.
11 White Shadow

2:30
4 Crosswits
7 Jimmy Breslin's People

2:35
H **Movie:** The New Kids

2:40
M **Movie:** Stranger in the House

3:00
4 Sally Jessy Raphaël
11 Emergency One!

3:12
2 Newsmakers

3:30
4 Music City USA
7 **Movie:** Macon County Line (1975). Alan Vint.
9 **Movie:** A Witch Without a Broom (1966). Jeffrey Hunter.

3:35
S Washingtoon

3:42
2 **Movie:** Amateur Night at the Dixie Bar and Grill (1979). Tanya Tucker.

4:00
4 Hit City
11 Emergency One!

4:05
S **Movie:** Enemy Mine

4:10
H **Movie:** Terminal Choice

4:25
M **Movie:** American Flyers

4:30
4 Here's Lucy

4:42
5 Make Room for Daddy

5:00
4 Ben Casey
7 Hollywood Close-up
11 U.S. Farm Report

5:30
7 Siskel & Ebert & the Movies
11 News

MON., JAN. 5

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Woodwright's Shop
31 Italian programming (concludes at 8)
H **Movie:** Sesame Street Presents: Follow That Bird
M Animals Are Beautiful People

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Wild America: Wild Cats
21 Nightly Business Report
S Robin Hood: Cromm Cruac

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature: Polar Bears
H Fraggle Rock
M The History of White People in America

8:00
2 Kate & Allie
4 **Movie:** Remington Steele (1985). Pierce Brosnan.
5 **Special:** The Best of National Geographic
7 MacGyver
9 News
11 **Movie:** Cloak and Dagger (1984). Dabney Coleman.
21 The Living Planet
31 Tenko
H **Movie:** Mischief
M **Movie:** Brewster's Millions
N **Movie:** 28 Up
S **Movie:** Marie: A True Story

8:30
2 Newhart
9 Million Dollar Chance of a Lifetime
13 Adam Smith's Money World

9:00
2 **Movie:** Footloose (1984). Kevin Bacon.
7 **Movie:** On Fire (1986). John Forsythe.
9 **Movie:** The Sand Pebbles (1966). Part I. Steve McQueen.
13 The Making of a Continent
21 Survival Special: King Penguin
31 New York Screening Room: Grey Gardens

10:00
4 White Paper: To Be a Teacher
5 11 News
13 The Surreal Eye
21 Herman Melville—Damned in Paradise
31 The Flapper Story
H **Movie:** Almost You
M **Movie:** Police Academy 2: Their First Assignment
S **Movie:** Beyond the Poseidon Adventure

10:15
N **Movie:** Heartland

10:30
11 News

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
31 Shopping Line

11:30
2 Simon & Simon
4 Best of Carson
7 Nightline
9 Police Woman
11 The Honeymooners
21 TV Classics
M Richard Pryor Here and Now

11:40
H **Movie:** National Lampoon's European Vacation

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
21 Long Island Report
N **Movie:** Heimat—VIII
S **Movie:** Dune

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40
2 **Movie:** Doctors' Private Lives (1978). John Gavin.

1:00
5 I Love Lucy
7 **Movie:** You're in the Army Now (1941). Jane Wyman.
9 Joe Franklin Show
11 Twilight Zone

1:10
M **Movie:** Heaven Help Us

1:15
H **Movie:** Sno-Line

1:30
4 11 News

2:00
2 News
4 Crosswits
5 **Movie:** McMillan: Downshift to Danger (1974). Rock Hudson, Susan Saint James.
9 **Movie:** Children Shouldn't Play With Dead Things (1969). Alan Ormsby.
11 White Shadow

2:25
S **Movie:** Clue

2:30
4 Sally Jessy Raphaël
7 Guns of Will Sonnett

2:55
H **Movie:** Terminal Choice

3:00
4 Ben Casey
7 The Avengers
11 **Movie:** Lucky Lady (1975). Liza Minnelli, Burt Reynolds, Gene Hackman.
M **Movie:** Foreplay (cc)

4:00
4 Ben Casey
5 Make Room for Daddy
7 Tales of the Unexpected
9 **Movie:** Plan 9 From Outer Space (1959). Bela Lugosi.

4:15
S **Movie:** Enemy Mine

4:30
7 Tales of the Unexpected
M The History of White People in America

4:40
H The Hindenburg . . . Ship of Doom

5:00
4 Here's Lucy
7 Card Sharks
M **Movie:** Outlaw Blues

5:30
4 Here's Lucy
7 Morning Stretch
9 11 News

SOLUTIONS TO LAST WEEK'S PUZZLES

A	N	T	I	S	O	C	I	A	L	■	S	T	O	P
I	■	E	■	H	■	A	■	L	■	■	■	A	■	R
D	I	A	N	A	■	P	A	L	A	T	A	B	L	E
E	■	R	■	K	■	U	■	O	■	A	■	L	■	S
■	■	F	R	E	N	C	H	W	I	N	D	O	W	S
P	■	U	■	S	■	H	■	■	■	T	■	I	■	A
E	L	L	I	P	S	I	S	■	L	A	P	D	O	G
R	■	■	■	E	■	N	■	I	■	L	■	■	■	E
S	O	C	I	A	L	■	A	N	T	I	P	H	O	N
I	■	O	■	R	■	■	■	T	■	S	■	E	■	T
F	O	R	E	I	G	N	L	E	G	I	O	N	■	■
L	■	A	■	A	■	O	■	R	■	N	■	B	■	M
A	S	C	E	N	S	I	O	N	■	G	R	A	C	E
G	■	L	■	■	■	S	■	A	■	L	■	N	■	A
E	W	E	S	■	D	E	P	L	O	Y	M	E	N	T

R	A	M	O	N	■	P	R	E	Y	■	S	T	E	M	■	B	A	S	R	A
E	L	A	T	E	■	H	A	L	E	■	P	A	V	O	■	E	D	W	I	N
S	A	N	T	A	N	O	W	I	S	H	O	M	E	O	N	L	E	A	V	E
O	B	I	■	P	A	T	H	■	■	E	T	E	R	N	A	L	■	H	E	M
L	A	K	E	■	V	O	I	C	E	D	■	■	E	S	E	■	T	I	T	O
E	M	I	L	I	A	■	D	I	N	G	■	E	S	T	■	H	E	L	E	N
■	A	N	D	T	H	R	E	A	T	E	N	S	T	O	R	E	T	I	R	E
■	■	■	■	S	O	I	■	■	■	H	O	C	■	N	E	A	■	■	■	■
A	S	P	S	■	S	O	D	A	■	O	R	A	■	E	L	L	■	F	A	B
M	N	O	P	Q	■	D	I	F	■	G	A	P	E	■	I	T	A	L	I	A
B	E	C	A	U	S	E	O	F	A	■	H	E	A	R	T	H	B	U	R	N
L	A	U	R	I	E	■	N	I	L	E	■	E	R	E	■	Y	O	K	E	D
E	D	S	■	E	P	A	■	A	L	S	■	S	L	A	G	■	W	E	D	S
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TELEVISION

TUE., JAN. 6

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Gimme a Break
13 New Jersey News
21 Newton's Apple
31 Italian programming (concludes at 8)
H The Talk Show

6:30
5 WKRP in Cincinnati
7 News
11 Benson
13 Nightly Business Report
21 Long Island Report
H **Movie:** Talk to Me

7:00
2 4 News
5 M*A*S*H
7 Jeopardy
9 $100,000 Pyramid
11 The Jeffersons
13 Nature Watch
21 Nightly Business Report
S The Paper Chase: The Second Year—Outline Fever

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Profiles of Nature
M John Cafferty

8:00
2 The Wizard
4 Matlock
5 **Movie:** Columbo: An Exercise in Fatality (1975). Peter Falk.
7 Who's the Boss? (cc)
9 News
11 **Movie:** The Exorcist (1973). Ellen Burstyn.
21 Candle in the Wind
31 Beats of the Heart
H **Movie:** Eddie and the Cruisers
M **Movie:** Summer of '42
N **Movie:** UFOria
S **Movie:** Endless Love

8:30
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation: What the Nose Knows

9:00
2 **Movie:** A Mother's Request (1986). Part II. Stefanie Powers. (Part I, Sun. Jan. 4 at 9 p.m.)
4 Hill Street Blues
7 Moonlighting
9 **Movie:** The Sand Pebbles (1966). Part II. Steve McQueen. (Part I, Mon., Jan. 5 at 9 p.m.)
13 Nova: China's Only Child
21 Do Not Enter: The Visa Wars
31 Bergerac

10:00
4 News Special: The Arms, the Men, the Money
5 11 News
7 Jack and Mike
13 Health Care: On the Critical List
21 Crisis on Federal Street
31 Hitch-hikers Guide to the Galaxy
H 1st and Ten
M **Movie:** Class of '44
N **Movie:** Bay Boy
S **Movie:** The Jewel of the Nile

10:30
11 News
31 Open All Hours
H **Movie:** The Breakfast Club

11:00
2 4 7 News
5 Joan Rivers
9 Carol Burnett
11 Odd Couple
13 Intercom: Do Not Enter—The Visa Wars
21 Monty Python's Flying Circus
31 Making of a Continent

11:30
2 T.J. Hooker
4 Tonight Show
7 Nightline
9 Police Woman
11 The Honeymooners
21 TV Classics

11:35
M **Movie:** The Jewel of the Nile

12 MIDNIGHT
5 Kojak
7 Nightlife
11 Star Trek
13 Mystery!: Agatha Christie's *Miss Marple*
21 Long Island Report
31 Shopping Line
S **Movie:** That Was Then . . . This Is Now
N **Movie:** Breathless

12:10
H **Movie:** Flesh and Blood

12:30
4 David Letterman
7 New Dating Game
9 Entertainment Tonight

12:40
2 **Movie:** Partners in Crime (1973). Lee Grant.

1:00
5 I Love Lucy
7 **Movie:** Black Market Baby (1977). Linda Purl.
9 Joe Franklin Show
11 Twilight Zone

1:25
M **Movie:** The Annihilators

1:30
4 11 News
5 Get Smart

1:50
S **Movie:** National Lampoon's Class of '86

2:00
2 News
4 Crosswits
5 **Movie:** Cabin in the Sky (1942). Lena Horne.
9 **Movie:** Deathdream (1972). John Marley.
11 Streets of San Francisco

2:20
H Half a Lifetime

2:30
4 Sally Jessy Raphaël

2:55
M **Movie:** Young Lady Chatterley II

3:00
4 Ben Casey
7 The Avengers
11 **Movie:** The Train Robbers (1973). Ann-Margret.

3:10
S Pete Townshend's Deep End

3:20
H **Movie:** The Mean Season

4:00
4 Ben Casey
7 Tales of the Unexpected
9 **Movie:** The Creeping Terror (1964). Vic Savage.

4:10
5 Make Room for Daddy

4:30
7 Tales of the Unexpected
M **Movie:** Tomboy

5:00
4 Here's Lucy
7 Card Sharks
11 One Step Beyond
S **Movie:** Free to Be You and Me

5:10
H **Movie:** Private Resort

5:30
4 Here's Lucy
7 Morning Stretch
11 News

Weekend, January 3–4

SAT., JAN. 3

6:00
4 New Wilderness
5 Young Edition
7 Greatest Sports Legends
9 David Toma Show
11 Tom and Jerry
H **Movie:** Spies Like Us
S **Movie:** Mask

6:30
2 Patchwork Family
4 Father Murphy
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats
M **Movie:** Come Fill the Cup

7:00
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Mask

7:30
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

8:00
2 Berenstain Bears
4 Kissyfur
5 Woody Woodpecker
7 The Wuzzles
9 In the Black
11 **Movie:** Charlie Chan in Dangerous Money (1946). Sidney Toler.
13 Adam Smith's Money World
H **Movie:** Garbo Talks
S **Movie:** Breakthrough

8:30
2 Wildfire
4 Gummi Bears
5 Rainbow Brite
7 Care Bears Family
9 Meet the Mayors
13 Wall $treet Week
M **Movie:** Just One of the Guys

9:00
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Voyagers
13 Washington Week

9:30
5 Get Along Gang
11 Soul Train
13 One-on-One
S **Movie:** The Badlanders

10:00
2 Pee-wee's Playhouse
5 Wrestling Challenge
7 Real Ghostbusters
9 Street Hawk
13 Intercom
31 Body Electric
H Inside the NFL

10:30
2 Teen Wolf
4 Alvin
7 Pound Puppies
11 Three Stooges Hour
31 Owl/TV
M **Movie:** The Great Muppet Caper

11:00
2 Galaxy High
4 Foofur
5 **Movie:** Guns for San Sebastian (1968). Charles Bronson.
7 Bugs Bunny
9 Wrestling
13 Tony Brown's Journal: Going Home
21 Bill Moyers' Journal
31 3-2-1 Contact
H **Movie:** Bite the Bullet
S **Movie:** Young Sherlock Holmes

11:30
2 Story Break
4 Punky Brewster
7 All New Ewoks
11 Abbott and Costello Movie: TBA
13 Open Mind
31 Why in the World

12 NOON
2 Sports Saturday: NFC Football Playoff Game and College Basketball Game (concludes at 6, approx.)
4 Lazer Tag Academy
7 Weekend Specials
9 Black Sheep Squadron
13 Survival Special
21 Gourmet Cooking
31 Video Music Box

12:30
4 Kid Video
7 The Littles
21 This Old House
M **Movie:** Molly and Me

1:00
4 **Football:** AFC Divisional Playoff Game (concludes at 4:30, approx., but schedule from 1 p.m. to 6 p.m. is subject to change.)
7 American Bandstand
9 **Movie:** Lost Flight (1969). Lloyd Bridges.
11 **Movie:** Sgt. Pepper's Lonely Hearts Club Band (1978). Peter Frampton.
13 Great Performances: Dance in America—Balanchine
21 Frugal Gourmet
31 All About TV
S **Movie:** A Piano for Mrs. Cimino

1:30
5 **Movie:** The Wolf Man (1938). Claude Rains.
7 Hot Tracks
21 French Chef
31 Cityscope
H The Survival Series

2:00
21 Victory Garden
31 World TV Presents
M **Movie:** Turk 182!

2:30
7 Ebony/Jet Showcase
11 **Special:** Florida Citrus Bowl Parade
21 Magic of Oil Painting
H **Movie:** Silver City

3:00
5 **Movie:** Bloody Avengers (1978)
7 Wacky World of Sports
9 **Movie:** Crisis in Mid-air (1979). George Peppard.
13 The Making of a Continent
21 Last Chance Garage
S **Movie:** Heartbreak House

3:30
7 **Movie:** The Pride and the Passion (1957). Cary Grant.
11 Puttin' On the Kids
21 Motorweek

4:00
11 Puttin' On the Hits
13 Nova: The Fountains of Paradise
21 Woodwright's Shop
31 Fuji TV New Year's Special
M **Movie:** Just One of the Guys

4:30
4 Super Chargers
11 Dance Fever
21 This Old House
H **Movie:** Tender Mercies

5:00
4 Sports Lifestyles
5 Mission: Impossible
9 Wrestling
11 One Big Family
13 Innovation: Old Wine, New Science
21 Owl/TV
S Robin Hood: The Cross of St. Ciricus

5:30
4 War of the Stars
11 What a Country
13 TBA
21 Newton's Apple

6:00
2 Frank Field's Medical Test
4 7 News
5 What's Happening Now?
9 New Gidget
11 Fame
13 Nature
21 Austin City Limits
31 Alive From off Center
H **Movie:** Spies Like Us
M **Movie:** Operation Pacific
S **Movie:** Mask

6:30
2 4 7 News
5 Small Wonder
9 It's a Living
31 Stage Nine

7:00
2 News
4 Strictly Business
5 9 to 5
7 Siskel & Ebert & the Movies
9 Mama's Family
11 Tales From the Darkside
13 Owl/TV
21 All Creatures Great and Small
31 Looking East

7:30
2 **Special:** Warner Wolf's Plays of the Year
4 Throb
5 Ted Knight Show
7 New York Views
9 **Basketball:** Knicks vs. Atlanta (concludes at 10, approx.)
11 Charlie in Charge
13 Wild America
31 Faces of Japan

8:00
2 Outlaws
4 Facts of Life
5 **Movie:** High Sierra (1941). Humphrey Bogart.
7 Sidekicks
11 **Movie:** Marnie (1964). Tippi Hedren.
13 21 Wonderworks
31 Playing Shakespeare
H **Movie:** Black Moon Rising
M **Movie:** Missing in Action 2—The Beginning
S **Movie:** Young Sherlock Holmes

8:05
N **Movie:** Where the Green Ants Dream

8:30
4 227
7 Sledge Hammer!

9:00
2 **Movie:** Kiss Me Goodbye (1982). Sally Field, Jeff Bridges.
4 Golden Girls
7 Heart of the City
13 Mystery!: Agatha Christie's Miss Marple
21 To the Manor Born
31 **Movie:** Mr. Hulot's Holiday (1953). Michelle Rolla.

9:30
4 Amen
21 Mother and Son

9:45
N **Movie:** Werner Herzog Eats His Shoe

10:00
4 Hunter
5 9 News
7 Spenser: For Hire
13 Film on Film
21 Agony
H Steven Wright
M **Movie:** The Annihilators
S Dire Straits

10:05
N **Movie:** Girls Town

10:30
5 Black News
9 House Calls
11 News
21 The Fall and Rise of Reginald Perrin
31 Eye on Dance

11:00
2 4 7 News
5 **Movie:** The Joker Is Wild (1957). Frank Sinatra.
9 Wrestling Spotlight
11 **Movie:** Midnight Offerings (1981). Melissa Sue Anderson.
13 **Movie:** The Big Broadcast (1932). Bing Crosby.
21 Monty Python's Flying Circus
31 Shopping Line
H **Movie:** The Mean Season
S **Movie:** Shogun Ninja

11:30
4 Saturday Night Main Event
7 News
21 **Movie:** Sherlock Holmes and the Woman in Green (1945). Basil Rathbone.
M **Movie:** Used Cars

11:45
2 You Write the Songs
7 **Movie:** Earthquake (1974). Charlton Heston.

12 MIDNIGHT
9 **Movie:** Thirst (1979). David Hemmings.
N **Movie:** Pumping Iron II

12:15
2 **Movie:** Clone Master (1978). Ralph Bellamy.

12:50
H **Movie:** Night Patrol

12:55
S **Movie:** The Little Drummer Girl

1:00
4 Rock 'n' Roll News
11 Dempsey and Makepeace

1:20
5 **Movie:** Neat and Tidy (1983). John Astin.

1:25
M **Movie:** Fraternity Vacation

2:00
4 Dancin' to the Hits
9 MTV Top 20 Video
11 News

2:20
H **Movie:** Beer

2:30
2 News
4 This Week in Country Music
7 **Movie:** You Can't Win 'Em All (1970). Tony Curtis.
11 **Movie:** Suppose They Gave a War and Nobody Came (1970). Brian Keith.

3:00
4 **Movie:** TBA
9 **Movie:** Doc Hooker's Bunch (1977). Dub Taylor.

3:05
M **Movie:** Turk 182!

3:10
S **Movie:** National Lampoon's Class of '86 (cc)

3:15
2 **Movie:** Dawn: Portrait of a Teenage Runaway (1976). Eve Plumb.

3:45
H Bette Midler

4:25
S **Movie:** Breakthrough

4:30
7 Branded
11 Rhoda

4:45
M **Movie:** Missing in Action 2—The Beginning

5:00
7 Guns of Will Sonnett
9 News
11 Insight

5:20
H The Talk Show

5:30
7 America's Top 10
11 News

SUN., JAN. 4

6:00
2 Community
4 Joy of Gardening
5 Black News
7 Ebony/Jet Showcase
9 In Depth
11 Christian Science
H **Movie:** A View to a Kill
S The Get Along Gang

6:30
2 Young Universe
4 Cliffwood Kids
5 Hour of Power
7 11 Christopher Close-up
9 New Jersey People
M **Movie:** The Aviator
S Around the World in 80 Days

6:45
11 Davey and Goliath

7:00
2 Way to Go
4 Funtastic World
7 Faith for Today
9 Face-off
11 Gospel Hour

7:30
2 For Our Times
5 Jimmy Swaggart
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)

8:00
2 Today's Business
7 Insight
9 Point of View
11 Ever Increasing Faith
31 Italian programming (concludes at 2 p.m.)
S **Movie:** Peter Lundy and the Medicine Hat Stallion

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TELEVISION

8:30
5 Bugs and Porky
7 Tiempo
9 Sunday Mass
13 Mister Rogers
H Fraggle Rock
M **Movie:** Second Fiddle

9:00
2 Sunday Morning News
4 Visiones
5 Plastic Man
7 World of Photography
9 Oral Roberts
11 Inhumanoids
13 Sesame Street (cc)
21 Wonderworks
H **Movie:** A Chorus Line

9:30
4 Positively Black
5 Dangermouse
7 Eyewitness News Conference
9 World Tomorrow
11 Jem

10:00
4 Essence
5 World of Disney
7 America's Top Ten
9 Hour of Power
11 Photon
13 Supergran
21 To the Manor Born
M **Movie:** The Jewel of the Nile
S **Movie:** The Elephant Man

10:30
2 Face the Nation
4 McLaughlin Group
7 Hollywood Close-up
11 Three Stooges
13 The Perkins Family
21 Mother and Son

11:00
2 Community
4 Meet the Press
5 **Movie:** Bomba and the Jungle Girl (1952). Johnny Sheffield.
7 Safari to Adventure
9 New Gidget
13 Owl/TV
21 Agony
H **Movie:** You Light Up My Life

11:30
2 Newsmakers
4 News 4orum
7 David Brinkley
9 Sunday Funnies
11 **Movie:** Abbott and Costello in the Navy (1949). Bud Abbott.
13 Wonderworks
21 The Fall and Rise of Reginald Perrin

12 NOON
2 This Is the NFL
4 First Estate
21 Nature
M **Movie:** The Night the Lights Went Out in Georgia

12:05
S The Paper Chase: The First Year—Scavenger Year

12:30
2 Sports Sunday: NFC Football Game and a Sports Event TBA (concludes at 7, approx.)
4 NFL '86
5 **Movie:** The Three Stooges in Orbit (1962)
7 Business World
13 Inside Albany
H **Movie:** The Philadelphia Experiment

1:00
4 **Football:** AFC Divisional Playoff Game (concludes at 4, approx., but schedule from 1 p.m. to 6 p.m. is subject to change.)
7 Like It Is
9 **Movie:** One Spy Too Many (1966). Robert Vaughn.
11 **Movie:** The Stooge (1953). Dean Martin.
13 Firing Line
21 Mandela
S **Movie:** On the Town

2:00
7 Greatest Sports Legends
13 Live From the Met: Die Fledermaus
21 Man Made Famine
31 World TV Presents
M **Movie:** Oh God! Book II

2:30
5 **Movie:** Yankee Doodle Dandy (1942). James Cagney.
7 **Movie:** The Last Remake of Beau Geste (1977). Michael York.
H **Movie:** Home From the Hill

3:00
9 **Movie:** The Return of the Man From U.N.C.L.E. (1983). Robert Vaughn.
11 **Movie:** White Lightning (1973). Burt Reynolds.
21 European Journal
31 Washington Week
S **Movie:** City Heat

3:30
21 Tony Brown's Journal
31 European Journal
M **Movie:** Silverado

4:00
4 Exciting World of Speed and Beauty
7 **Movie:** Earth II (1971). Gary Lockwood.
21 Inside Albany
31 Tony Brown's Journal

4:30
4 Light Moments in Sports 1986
21 Adam Smith's Money World
31 World Chronicle

5:00
5 Kojak
9 Greatest American Hero
11 Fame
21 Wall $treet Week
31 Hello Jerusalem
H Fraggle Rock
S Elvis Presley's Graceland

5:30
4 Fight Back
21 One-on-One

5:45
H **Movie:** A View to a Kill

6:00
4 7 News
5 **Movie:** Paradise Hawaiian Style (1966). Elvis Presley.
9 Buck Rogers
11 **Movie:** Badlands (1974). Martin Sheen.
13 Currents
21 Potomac
31 U.S. Nippon
M **Movie:** The Aviator
S **Movie:** Mass Appeal

6:15
31 Business Nippon

6:30
4 7 News
13 Washington Week

6:45
31 Newscope Special

7:00
2 60 Minutes
4 Our House
7 Disney Sunday Movie
9 Entertainment This Week
13 Lizzie
21 Doctor Who
31 Japanese Theatre

8:00
2 Murder, She Wrote
4 Valerie
5 Solid Gold
9 David Toma Show
11 Lifestyles of the Rich and Famous
13 Nature
31 For Years to Come
H **Movie:** A Chorus Line
M **Movie:** The Jewel of the Nile
S **Movie:** Reds

8:05
N **Movie:** Colonel Redl

8:30
4 Easy Street
9 Face-off
21 The Hitchhiker's Guide to the Galaxy
31 Mini Playhouse

9:00
2 **Movie:** At Mother's Request (1986). Part I. Doug McKeon.
4 **Movie:** First Blood (1982). Sylvester Stallone.
5 Star Search
7 **Movie:** All of Me (1984). Steve Martin.
9 New Jersey People
11 The Jeffersons
13 Masterpiece Theatre: Goodbye Mr. Chips
21 Blake's Seven
31 Bradshaw: On the Family

9:30
9 In Depth
11 Sanford and Son

10:00
5 11 News
9 Straight Talk
13 Fawlty Towers
21 Mystery!: Agatha Christie's Miss Marple
31 Window on World Television
H 1st and Ten
M A Gospel Session

10:30
5 Sports
11 At the Movies
13 Fawlty Towers
H **Movie:** The Philadelphia Experiment
N **Movie:** Huey Long

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 Independent Focus
21 Nanny
31 Shopping Line
M **Movie:** The Split

11:15
2 News

11:30
5 Check It Out
7 News
9 It Is Written
11 The Honeymooners
S Brothers

11:45
2 7 Sports

12 MIDNIGHT
2 Rockford Files
4 Sports Machine
5 Mission: Impossible
7 **Movie:** Haunts of the Very Rich (1972)
9 Jimmy Swaggart
11 Star Trek
21 The Flapper Story
N **Movie:** The State of Things
S It's Garry Shandling's Show

12:15
H **Movie:** Fever Pitch

12:30
4 Heroes
M **Movie:** Crossover

12:35
S **Movie:** The Breakfast Club

1:00
2 Peter Gunn
4 Off the Wall
5 Naked City
9 Joe Franklin Show
11 Tales From the Darkside

1:30
2 Mr. Lucky
4 Ghost Story
7 **Movie:** Try to Catch a Saint (1975)
11 News

1:55
H Rapists

2:00
4 Visiones
9 **Movie:** All the Brothers Were Valiant (1953). Robert Taylor.
11 **Movie:** High Midnight (1979)

2:10
M **Movie:** Silverado

2:15
S **Movie:** Twice in a Lifetime

2:30
4 First Estate

2:55
H **Movie:** Too Scared to Scream

3:30
7 Branded
9 **Movie:** The Bang, Bang Kid (1967)

4:00
7 Tales of the Unexpected
11 Lou Grant

4:15
S Around the World in 80 Days

4:30
7 Tales of the Unexpected
M **Movie:** The Jewel of the Nile

4:40
H **Movie:** Torchlight

5:00
7 Card Sharks

5:30
4 Here's Lucy
S **Movie:** City Heat

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Holidays In The Catskills—Magnificent mtn/ reservoir vus, nr Woodstock, NY. Secluded 6 acre estate, fplc in MBR & mammoth LR, 3 BR, 2 bth, in-ground pool, move-in cond. $299,000. Owner.
914-876-3837 212-775-1939

FOREIGN REAL ESTATE

Spain—Own a villa, apt, rental property or land near Valencia. Monthly inspection tours avail. D.F. Cook. 718-361-7230

PARIS, FRANCE—1 bedroom furnished apartment for rent. 1 year. $850 per month. 212-889-7026.

JAMAICAN ELEGANCE—San San Bay lot for luxury home, 3 acres, spectacular view, beach, golf. $98,000. 305-842-2876.

HOUSES FOR SALE/RENT
(Other)

Government Homes—From $1 (U repair). Delinquent tax property. Repossessions. Call 1-805-687-6000 Ext. GH-20078 for current repo list.

VACATION RENTALS

Sugarloaf Key, FL—17 mi Key West. Waterfront, 2 BR, 2 bth, jacuzzi, mod kit, huge deck, artist's studio. Available $1500/weekly or $5500/mo. References required. 212-255-1955. David.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the September 29, 1986 issue:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Add **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

Reduce • Relax • Stay Fit!—All meals. Lido Spa Hotel, Mia Bch. 800-327-8363.

AIRLINES

Jetting To London—Daily departures avail on regularly scheduled airlines. Min. fare only $250 round trip. For resv & info, call 718-262-8058 btw 12:30-3:30.

INNS & LODGES
Middle Atlantic

Bucks Cty In Winter—Fresh air, new-fallen snow, crackling fire, river view. 1830's mansion. Your room with breakfast, maid service, $3000 per season. January 1-April 1. 75 miles NYC. 215-294-9861.

Village Latch—Southampton's ultimate romantic escape inn! 516-283-2160.

INNS & LODGES
Middle Atlantic

Le Chambord Restaurant & Inn (C1863) 75 min NYC. 4 STAR French cuisine, 9 exquisite rooms, antiques, paintings, wineries, sites, all sports. 914-221-1941.

VILLAS/CONDOS
Mexico

Puerto Vallarta—Lux apt. fab views, ocean, pool, maid, sleeps 6. 516-829-8980

SKI AREAS
Middle Atlantic

SKI WOODBURY
DAY & NIGHT
90 MIN. FROM NYC
$5 Monday & Saturday Night Special
2 Km Lighted & Snowmaking Trails
$15 Weekends
WOODBURY SKI
Rte 47 Woodbury, CT.
203-263-2203

CRUISES

NEW YORK'S TRAVEL SECTION
Rates: $25 per line for 1 week
$24.50 per line for 4 weeks
36 characters per line, limited abbreviations. Telephone orders: AX, MC & VI
Call 9 a.m. to 5 p.m. 212-880-5406

755 Second Avenue, New York, New York 10017

NEW YORK®

Dear Travel Advertisers.

There's a new destination for your advertising message: NEW YORK TRAVEL *— a new weekly feature.*

An ad in NEW YORK TRAVEL *reaches your best prospects: 1.1 million affluent readers who are passionate about travel and have a median household income of $96,100, surpassing that of the Sunday New York Times' readers — $81,900.*

NEW YORK *readers are frequent domestic travelers. 55% above the national affluent average: 32% more likely to travel outside the United States, and 154% more likely to do seven or more times a year; 64% hold a valid passport, which is 48% more than the affluent average.*

Karen Oneil

Karen O'Neil
Classified Advertising Manager
212-880-0736

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the September 29, 1986 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seven consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15. for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Fazio for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ASTROLOGY

The White Collar Psychics, Inc
Esoterics - Soothsayers - Psychics
Entertainment for the Curious
Parties - Fund Raisers - Promotions
212-679-8290

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

TV, Appliances, Video. Since 1967. Call with model number, Visa/MC accepted. **800-237-3220. Phone Connection.**

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

All Major Appliances—Expert advice, best prices. New, warranteed, delivered. Quotes 9-5 PM. Visa/MC. 718-774-0198.

AUTOMOBILES

EUROPEAN AUTO SPA-DETAILING
Fine cleaning and polishing for your prestige automobile. Foot of 59th St. Bridge. **718-392-6767 for appointment.**

CLEANING SERVICES

HOLIDAYS COMING
Want to be tidy for wishing good tidings? Then call the pros. Apt/office cleaning.
Dust To Dawn 718-729-7342

Little Elves, The Professionals—House and office cleaning. 212-674-2629.

Maids Unlimited—Heavy/light/construction cleanup. Equipment available. Bonded. Party help. 212-838-6282. Established 1959. Corp. accounts invited.

Help Is On The Way—Bob Dellacona's Maid in NY. 212-777-6000.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 212-371-5555.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 212-362-8200.

COUNSELING

NO CAREER GROWTH?
LET'S DISCUSS. NO CHARGE.
TURNING POINTS. 212-687-2066.

Michael Wolff, PhD.—Supportive, practical counseling and psychotherapy.
Individual/group/couples/family.
Brooklyn - 718-375-8999

MBS Psychotherapy Assoc.—Skilled and understanding help from compassionate women psychotherapists. 212-697-2497.

NEW YORK WANTS TO KNOW!

OUR NEW *ASSORTMENTS* SECTION

is spotlighted on page one of NEW YORK's classified. $40 per line, 2 line minimum. Display $400 per inch (space greater than 1 inch available in ¼ increments at prorated cost).
AX VI MC 212-880-0735

HOLIDAY DEPRESSION/ANXIETY?
FREE 24 HOUR HOTLINE
Call 212-734-5876 to speak in confidence with trained Psychotherapist.

Are You Interested—In Having A Good Time? Lose weight and enjoy an active social life. **Call 212-988-2220.**

If Your In-Law Lives With You—And it's making everyone's life miserable, please call, I'd like to talk with both you & your live-in in-law. Janet, 212-582-5809

MAKE TRACKS TO NEW YORK'S
Travel section where a major portion will be sloped towards winter's skiing activity. Call Ron Stern for rates. 212-880-5406.

Crisis Normalization—A short-term therapy with long-term results. This new therapy has helped hundreds out of crisis and back to life. Individual, family and group. East Side Center for Short-Term Psychotherapy. 212-570-6664.

Women's Psychotherapy Group—Beginning Jan. '87. Experienced, licensed, female leader. 212-903-4033.

EDUCATION

Dissertation Research—Writing, editing by professionals, since 1972. Academic Research, Inc. 201-939-0252.

EMPLOY. OPPTY.

Government Jobs—$16,040-$59,230/year. Now Hiring. Call 1-805-687-6000 extension R-20078 for current federal list.

ENTERTAINMENT

Shows—This Is Your Life, party acts, comics, 1 man bands. 718-763-1327.

$23 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009, 516-569-3366.

Dr. Rooth Impressionist—Personalized, hilarious therapy for any party. Call for sample. 718-961-9489.

Professional Balloon Decorating—Arches, centerpieces, imprinting, nationwide bouquet delivery, *absolute* lowest price. Balloon Happy, 212-473-6700

Face painting - Glittering Elegance—Great fun for all ages - 212-255-9540.

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407.

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212-787-8290
● NASSAU COUNTY
516-579-3222
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The original balloon delivery and decorating service.
For nationwide delivery information, call above number or 1-800-424-2323
- VISA
- MASTERCARD
- AM EXPRESS

Movie Madness®—Zany director leads guests in a hilarious, custom-written skit. Adult, Bar Mitzvah, 16's. 212-996-9859.

Lyrics and Limericks—Personalized songs, poems, speeches. 212-724-8692.

Rent-A-Roast® Inc. On Video!!!—Mail-A-Roast® on video. 212-570-7473.

Top-Rated Caricaturist—Parties, corporate, on paper or T-shirts. 516-931-0722.

Strippers! (Grams) Wow!—Low, affordable rates. 718-875-2524. Free gift.

Leading Caricaturist—Enliven your business or private party. 212-873-1695.

Jon Steinfeld, Magician—Extraordinaire. Parties/groups. Entertains with cards, coins, grand illusions. 212-460-8067.

Psychics—Tarot, astrology, palms, ESP, magic, hypnosis. 212-599-7576. Ages 7-70

Master Magician—Exciting fun for all events. David Fletcher. 212-246-2438.

The Classified Ad—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine's Classified section. To start your working Classified ad call **212-880-0735.**

BOATS & YACHTS

Manhattan Yacht Charters—Experience **NY's winter magic** aboard your own private yacht. Fully heated. Corporate events, private parties. 212-772-9430.

Private Yachts For Special Events—Call Gala Yachts, Pier 60. 212-307-0985.

Sailing With Gourmet Kosher Cuisine—Elegant events on New York area's finest yachts. Marquis Caterers, 212-907-9240.

Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

Adult M/F Magicians/Strippers/Belly—Sexy balloons. "Tasteful!" 212-599-7576.

Fantasy Photo Party Favors
Tintypes--Themes--Lucites--Mitzvahs,
Corp. planners call! 212-517-7870.

The Balloon Spot—*Absolute* lowest prices in town! Stop in or phone, 212-724-0040. Vi/AE/MC. Same day/free Manhattan delivery. 125 W. 72 St., NYC.

"Cleo", Psychic Of The Stars!—Parties, promotions. Palms/tarot. 212-674-5838.

Celebrity Look-Alikes—Over 100 top impersonators from Groucho to Madonna. Wunderman Productions - 516-868-1795.

Theater-To-Go—Miami Vice, Pee Wee Herman, Madonna, Mayor Koch, Murder Mysteries. 212-794-1393.

Serving LI Exclusively—Tailored Tunes. Singing telegrams, balloons, costumes, any occasion. 516-427-9759. MC/Vi/AE.

$55 $55 $55 $55 $55 $55

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THANK YOU NEW YORK!!!

Naughty Cop, Saucy Secretary, Bag Lady
$55 $55 $55 $55 $55 $55
Serving Tri-State Area AE, MC, VI
EASTERN ONION 212-741-0006
201-325-7713, 914-963-6959, 516-352-8778

Floor Them—Put a roof over their heads. To place your ad here, call 212-880-0736

MAKE TRACKS TO NEW YORK'S
Travel section where a major portion will be sloped towards winter's skiing activity. Call Ron Stern for rates. 212-880-5406.

1st Amendment Comedy—Tailored to event. Our place or yours. 212-677-1409.

Caricatures: "The Best"—Award winner. Jon Bailis. 212-243-3439.

Giant Chocolate Chip Cookie—Delivered anywhere. VI/MC/AX. 212-227-3838.

Superstrippers—Good nudes travel fast. 212-794-1393.

Dazzling Caricatures—For your party. Also face painting. 212-772-2813.

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CREATIVE BALLOONS
UNIQUE GIFT BASKETS
of champagne with every bouquet order

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$14.95

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Enhancements too!
Same day service
available

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212-925-4930
MC/Visa

Airtime

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Performing telegrams, promotionals, party planning. **212-420-1190.**

State-of-the-Art in Caricatures®
Philip James Herman - caricaturist
"Par excellence" **212-819-9140.**

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Superior Musicians And Performers—Call for reservation, 212-534-7277.

Baskets With Style—A gift no one ever returns. The Purple Door, 212-627-4076.

Want A Party They'll Remember?—Let your guests experience the thrill of being a recording star! Call our travelling studio and we'll come to you. 718-934-3823

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Magic Agency Inc.—Representing the best in magic. Complete entertainment packages. 212-288-9133.

Yenta-Gram®—Yenta Comediennes deliver outrageous, personalized, nagging messages, all occasions. 212-475-0566.

NJ's Best Gorilla, Balloons—Costumes, singing, strippers, bellygrams. Anywhere, anytime. Life O' The Party. 201-342-2121

Unique Entertainment/Theme Parties—From DJ's, lighting, video, robots, lasers, entertainers and sets to custom packages. Wunderman Productions - 516-868-1795.

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"THE HOTTEST M/F STRIPS"
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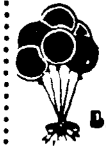
Balloons and Singing Telegrams
Balloon-A-Grams Of NY 212-989-9338



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Bachelor Parties • Showers • Birthdays
A Gram For Each And Every Occasion
Am. Exp /MC /Visa • Price & Quality
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"Naughty holiday telegrams that deliver." M/F Strippers: All types for all occasions. Bellydancers and much more. Call anytime, **212-704-4028, 201-228-9039.**

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Superb mimes, jugglers, magicians and unique theme characters. **212-781-1440.**

Caricaturist—Make me the "drawing card" at your party. Phil, 212-757-6300.

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gift giving. We do the
work, you take the
thanks. Hand deliv.
NY, NJ, CONN. Ship
giftbaskets to the world!

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Chuckles Clown—Face painting, puppets, balloons, prizes. 212-496-0628.

Mickey Sharkey—Clown/magician! All ages! Free brochure! 718-680-3424.

Violet The Clown—All new magic, balloons, face painting, more. 212-769-2041.

Mickey Mouse—Magic, Santa, clown, sing, gorilla, raggedy ann, 212-371-1507.

Princess Pricilla—Music clown! 9-part variety show! 212-586-6300/718-461-9754.

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MAGIC—Live bunny/doves, creative audience participation, balloons!
Everett Hoag **212-475-1519**

For Great Magicians, Mimes, Clowns !—Call 212-534-7277.

Patchiddy Players—You star in a show! Face painting. Anne. 212-586-1267.

Mr. Lucky's Performing Dogs—Parties for children of all ages. 718-827-2792.

Madeleine, Award-Winning Magician!—And clown/bunny act too! For ages 1-99! Will travel anywhere! 212-475-7785.

Starmite Puppets—Superheroes, E.T., Cabbage Patch, He-Man. 212-473-3409.

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Pearl Productions, Any Occasion, DJ's—Lights, Juggling (fire). 718-465-8511.

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DANCEJOCK PRODUCTIONS
NY's Best DJ's & Video Jocks
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Mix 'N Match Music—Mozart to Gershwin for your party/affair. 718-278-5331.

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Finest disc jockeys/MC's for every occasion. 30,000 selections! Fabulous references. Christmas, Mitzvah, wedding specialists. 212-432-6555, 516-938-8181.

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Only NY's finest musicians. Soloists to large ensembles. 212-736-1534.

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Cole Porter, jazz, Motown, contemporary, classical. **212-517-3008.**

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The right music for any gathering!
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LISA GOODMAN ENSEMBLES
Fine, classical music, quality jazz and swing. **212-489-1641.**

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Music & Entertainment for all occasions.

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Disc jockey/entertainer. Traditional Bat/Bar Mitzvah celebrations. **718-969-2832.**

Mike Turitto—Professional Disc Jockey. Weddings/parties/clubs. 212-679-9073.

Sophisticated Pianist—Vast repertoire. Reasonable rates. 212-627-1048.

Jazz/Classical—Duos, trios and up. Parties, openings, etc. 201-762-5893.

Fun With Andy Prescott, 212-397-0073—Pianist/singer, personalized lyrics.

The Feetwarmers—Outstanding swing, hot jazz, R&B. 201-854-7483.

Female Piano And Vocal Duo—Standards, show tunes, contemporary. Add classy touch to next affair. 212-713-5338

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614.

Foxy Malka—The sensational female orchestra. 718-633-7361.

Joe Shane DJ's & Bands—Great music 30's-80's. 212-254-1549, 718-894-7975.

Manhattan Swing Orchestras—Fine jazz, rock and classical music. 212-662-0104.

Party Music—DJ's, Video. Professional, references. From $250. 212-222-3771.

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1 Man Orchestra—Mike Dee, piano, organ, guitar, vocals. 718-932-3649.

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A Touch Of Class—DJ's and Giant Screen Music Videos. 718-743-8253.

Park Swing Orchestras—Sizzling sounds from masterful musicians. 212-541-4302.

ENTERTAINMENT/SINGLES

Catholic Singles Dating Project—22nd yr. Brochure: 212-563-1744, 201-947-5151.

NY's Sophisticated Singles Invites You To A Celebration Of The New Year at The Water Club. Fri. Jan 9, 7 pm. Age 35-55, 2 complimentary drinks, hor d'oeuvres, dancing. $35. 212-684-5624

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One-To-One—Introduces selective, quality people. 212-921-8011, 516-939-0044.

The NEW YORK Audience
1.4 million adult readers. Classified Services: Monday-Friday, 9am-5pm. Contact Ron Stern: 212-880-0736 or Mike Fazio: 212-880-0735 212-880-5405.

Crossroads—The gracious way to meet quality single people. Praised by the N.Y. Times. For information: 212-972-3594.

Connect Two Dating—It's a meat market out there. Get out of the freezer and let us help you into a warm, cozy relationship. Call 718-837-2525, 24 hrs

CompatiMates
Even when you're not looking, we are. Personal interview, introductions, private parties, Dinner-for-8, small gatherings. Jewish/UJA-Federation **(212) 982-8196**

Arts Lovers' Network® Connects single, arts-loving gentlepersons Nationally. ALN, Box 5106NY, Westport, CT 06881

Field's Dating, 212-391-2233—41 E. 42 St. Rm 1600, NYC 10017. Open 7 days.

Date Single Professional People—We are a selective dating organization that understands the special needs of single, professional people. Compatibility Plus. Call for free social profile. 212-926-6275; 201-256-0202; 516-222-1588; 914-997-1848.

Jewish Singles Matching Society—22nd yr. Brochure: 212-563-1744, 201-947-5151.

CLASS® 212-581-4433
Our clients are Attractive (all). Famous (some). Super rich (many). Interview.

Classical Music Lovers' Exchange—Nationwide link between unattached music lovers. CMLE, Box 31, Pelham, NY 10803.

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Mattresses And Box Springs—Sealy, Serta, Simmons, King Koil, Convertible Sofas, Platform Beds at super savings. Free delivery. Fredrick the Mattress King. 157 E. 33rd St. 212-683-8322.

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Two Beautiful Private Rooms
For Special Occasions from 40-400
Call LAURIE GARVIN
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Fabulous Fetes—Elegant international catering. 718-263-3227.

Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

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Our kitchens produce every cuisine. Event-planning from concept to completion. Personal and corporate. Over 70 locations. **Call 212-243-6572.**

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Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-696-5683.

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

The Movable Feast, Inc.—Catering for the perfect party. Private and corporate. Lofts, yachts, museums, and clubs.
BROCHURE 718-891-3999.

A Sense Of Taste, Inc—Creative catering at your place or ours. 212-570-2928.

LEND·A·HAND
Party Help • Rental Equipment
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Since 1971
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Corporate Contracts Our Speciality—Unique catering. Any location.
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Cabaret Motor Yacht—Elegant social or corporate private events. 212-929-3585.

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- Fabulous - Food - Service - Locations
212-517-9249 Menu 718-835-6215

Patrick O'Neal's Loft—Light, airy, penthouse. Catering by The Ginger Man Catering Company. Professional sound/video system. Private/corporate. Call Mary Lee Stevens at 212-399-2340.

The NEW YORK Audience
1.4 million adult readers. Classified Services: Monday-Friday, 9am-5pm. Contact Ron Stern: 212-880-0736 or Mike Fazio: 212-880-0735 212-880-5405.

Colette French Pastries—Finest quiche, pastries, food, catering. 212-988-2605.

Baxter's—Overall catering or delicious and unusual hors d'oeuvres ready to serve. 212-674-2629/777-3104.

Fabulous Gourmet Catering Packages—Will beat any deal. 212-724-0912.

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For Your Next Exciting Affair
CALL 718-805-2547

A Private Town House Affair, Inc.—Sam Milliken's unique catering organization. Since 1972. Unexcelled food, value, attention to detail. Call 212-427-7227.

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Fine cuisine, waiters, music & flowers in your country home or city house.
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PARTY SERVICES

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New York, New York 10163

Doc Seeks Doc (Or Jock)—Truly handsome male MD, 30; musician, slim, athletic, cerebral, unusually successful, unconventional. Seeks playful, complex, outdoorsy, naturally beautiful (no make-up) female MD/JD/athlete, who desires househusband. Photo, a must; will exchange. NYM F190.

Subtle Beauty With Solid Career—31, and Jewish, artistic, athletic, trilingual and refreshingly sincere, seeks non-smoking guy, 25-40. NYM A044.

Attractive, Single Jewish Male—Health professional, 33, tall, slim. I am sincere, honest, sensitive, easygoing and warm. I enjoy movies, the outdoors, picnics, long walks on the beach, sports, exercise, drives in the country, dancing and bike-riding. I seek a warm, attractive, slim, honest, intelligent, emotionally well-adjusted, sweet and gentle female (22-30), who is sincerely interested in a lasting relationship. Photo, optional. NYM F193.

Kiwi Seeks Passion Fruit—To create hybrid pear. I'm dynamic, slim, white, successful male, 31, 5'9". You're cute, pretty, funny female, 18-30. NYM F192.

Tall, Dark, Handsome—And Jewish. 31-year-old, 6'2", brown hair, blue eyes, very successful businessman, Manhattan co-op owner. Enjoys world travel, dining out, sports and rock and roll. Seeks extremely attractive, slim, Jewish female counterpart. Photo/phone appreciated. Let's both make the best of this opportunity. NYM C134.

A Woman Wanted—Younger than I am, better looking, smarter, more artistic, healthier, a better dancer, doesn't worry about money, is a better lover and enjoys life. At sixty I am a lot. NYM C146.

Special Space Lady—Seeks extra special man: 26-36, tall, handsome, intelligent and warm. I'm 26, attractive, successful and loving. I enjoy sports and quiet evenings for two. Let's exchange the finer details in person. Phone, note and photo (yours gets mine.) NYM C139.

I Am 6', 160, Fitness Addict—40's, attractive, successful Manhattan professional, principal of service-oriented corporation. Interested in meeting very pretty, bright, well-spoken, petite, marriage-minded woman with terrific figure, 25-35, who enjoys theater, ballet, travel, dining out, must be very fit, 5'4" or under. Please send photo and biography. NYM F195.

Once Upon A Time—A gentle-hearted, starry-eyed surgeon landed in NY. He was funny, great looking, slim, super successful, 30's, wealthy, a mensch. Alas, though he had it all he dreamt of sharing a story book life with a bright, loving, Jewish woman, gorgeous, 20's, non-smoker, slim, tall. One day she wrote a note and then... Absolutely no replies without a photo. NYM F196.

NJ Professional—Seeks a mid-late 30's, female that realizes a human lives behind the words in the ads. NYM C145.

Early 40's Gentleman—Residing northern Westchester County with NYC apartment, seeks friendship first and subsequent commitment. I am a successful businessman, recently re-expatriated after several years in Europe. Seeking woman, late 20's-early 30's, who feels attractive. Please send photo and letter and I will do same. NYM D898.

Sensitive, Educated Jewish Male—39, seeks Jewish female, 22-35, under 5'3", less than 110 lbs, never married, attractive, blond and LI preferred. NYM D540

Looking For A Sweetheart—I'm 31, male, nice-looking, tall, thin, blond, Jewish, successful. You are 24-31, warm, attractive, intelligent, down-to-earth, independent. Note/photo/phone. NYM C047.

Physician, 34—Seeks refined, educated, Christian lady. Photo/note. NYM D752.

Lovely Blond Psychologist—Tall, slim, attractive, gracious manner; interested in music, theater, travel, etc. Would like to meet very intelligent, sensitive, vital professional male (45-57). Photo/note, please. NYM Y986.

Happy Bachelor Father—38, seeks romantic, friendly, loving female for friendship, love and marriage. Must be herpes-understanding, into candlelight dinners and dancing. Letter/photo/phone; no photocopies, please. NYM D827.

Best Friend/Lover—Attractive, active lady, 49, wants to share outdoors, arts, offbeat, exploring life with non-smoking, fun-loving man, 40's-50's. NYM A043.

Lawyer, 40, Handsome—Likes tennis, music, movies, reading, country, etc. Seeks woman, 25-35, with warmth and wit. Photo, please. NYM D828.

High Energy—Extremely attractive female attorney. Seeks single man, 35-45, who is intellectually and physically active, warm, accepting and exciting. Send photo/phone. NYM C121.

I'm The One!!—30, 5'8", sensual, green eyes and a very special woman, looking for my male counterpart. NYM F191.

Seeking A Lady—I, Jewish male, would like to meet you, if you are kind, between the ages of 26 to 34, and you prefer blue-eyed men. Photos, a plus. NYM D835.

Warm, Tender, Smart—And pretty. Successful entrepreneur, no children; golf, tennis, music, movies. I am looking for a partner in life. If you are my male counterpart, Jewish, 40-55, please let me hear from you. Phone/note. NYM C122.

Classic Good Looks—Successful MBA, trim, witty, upbeat Jewess. Seeks accomplished, self-assured guy, 34-44. Exchange bio/photo. NYM A045.

Thoughtful, Warmhearted Gentleman—Tall, divorced, white, early 50's. NJ-based; NY-directed. Comfortable in Brooks Brothers clothes/jeans, as well as with self. Non-smoker, professional. Interested in exploring possibilities with shapely, pretty, kind lady, in 40's, who is happy with herself; also a non-smoker and a professional (or could be if wished), and likes all the city and country offers. Phone/photo, appreciated. NYM D829.

You'll Be Glad—You answered my ad if you are: 50-62, a handsome, well-rounded, professional gentleman with class. Meet your match. NYM A046.

Very Pretty—Full-figured, NJ woman, 40, seeks unattached Jewish man, 38-40's, who considers character and a warm and generous nature important attributes for a loving, caring relationship. NYM C123.

Special Classy Lady—Early 40's, enthusiastic, lively, warm, fun-loving with sense of humor, is ready to meet special man, 40 and up. Photo, will help. NYM D830.

Successful And Attractive—27-year-old, Jewish male, looking for that special woman, 21-33, to enjoy this New Year's and many more to come. Must be attractive, sincere and have good sense of humor. Note/photo/phone. NYM D831.

Very Attractive, Slim—Youthful 54, loves sports, arts, seeks attractive, secure male for caring relationship. NYM A047.

NY Exec—Warm, single, white male, young 50, seeks slim, sexy, intelligent Christian woman, 30-42. Photo. NYM D832.

Attractive, Single White Christian—Female professional, varied interests, 44, seeks attractive, professional, traditional male, 39-50, 5'9" or taller, for love. Photo. NYM D833.

Chinese Lady, 25—Seeks handsome male for friendship and marriage. Must be over 6', and healthy. NYM A048.

The Final Frontier—Of this Jewish MD is to travel through time with an intelligent, pretty, easygoing Jewish woman, 23-29. I am 30, 6', 170 lbs, handsome, diverse and happy. Would be happier to start our flight. Photo. NYM D834.

Attractive Lady Physician—Warm, sensitive, Jewish, funny, a bit irreverent. Seeks professional man, 30-44, with intelligence, honesty; interested in romance, sharing, commitment. NYM A058.

Sensitive, Down-To-Earth—Psychotherapist who's working on completing his doctoral dissertation and the right relationship. I'm in my mid 30's, 5'8", 150, very attractive, with black curly hair and mustache; athletic, intellectual, fun-loving, witty and socially conscious. I'd love to meet a very attractive, special woman, 25-35, who is intrigued by the above description. Photo/phone. NYM D836.

Stop The Presses!—NYC newspaper exec, tall, attractive, full-figured, 43, smart, warm, creative, funny. Needs stable, humorous, kind, cultured, very successful (white/blue collar) man, 45-55, as complement. No smokers. NYM D837.

Attempts Tennis, Skiing—Attractive divorcee, 36, 5'8", travel-minded. Enjoys dining, wining, warm moments and laughter. Photo. NYM D838.

Attractive Authoress—Kids grown. Will help you walk your dog, brush your cat, visit old mom, take your kids to dinner, throw a party, carry your passport, practice your backhand. You should be fifty or look it, funny, successful, famous, brilliant, charming or any of the above. Photo/bio, please. NYM D839.

One Hour-Ten Minutes North Of City—Divorced white male, 47, 5'10", 175 lbs. Successful businessman, considerate, active, tennis, golf, skiing, racketball, travel; season Giants tickets, theater, dining. Has fireplace, will light. Looking for slim, non-smoker, active, self-assured woman, 35-45, with good sense of humor, willing to do things on the spur of the moment. Photo/bio, appreciated. NYM A050.

Seeking Someone Unique?—I'm a well-known, female radio DJ; very selective, very attractive, petite blond with six-figure income. Love sailing, skiing, dining out. Looking for a special man, 34-49, good-looking, trim, ambitious, financially secure, classy, affectionate, spontaneous, non-smoker; someone who knows how to treat a lady. Photo, please. NYM A051.

Sophisticated Lady—With style and beauty. 50's, slim, cultured and giving. Enjoys travel and the arts. Seeks successful, quality Jewish man. NYM D840.

Super Bowl Reverie—Coming true for pretty, blond, slim, blue-eyed, bright entrepreneur. A Pasadena-bound Giants season ticket-holder. Looking for best friend - bell-ringing relationship; with successful, caring, charismatic, attractive man, 44-56, with passion for life and one mutual passion: ski, dancing, sail, the arts, tennis. Photo/bio. NYM D841.

Vivacious, Good-Looking Jewess—Slim, legal secretary, 5'5", loves dance and music, seeks gentle-mensch, 45-55, for over-the-rainbow romance. NYM A052.

Simply Sensational—Very pretty, bright, slim, fun-loving, warm, athletic, successful, hazel-eyed blond, seeks Jewish male, 33-40, forever. Photo. NYM A073.

STRICTLY PERSONALS

Beautiful And Sexy—I'm also 26, Jewish, athletic, smart and financially successful. You are: 28-38, very handsome, tall, great sense of humor, educated, athletic, very secure financially, even-tempered and sensitive. I've been honest; please be the same. Recent photo/note. NYM D842.

My Partner, My Partner—I need a partner. I am 43, extremely handsome, 6'1", a sensitive, caring and concerned attorney and a special human being. I live and work in Manhattan and would like to meet a beautiful, nurturing, sensitive and sensual lady, 30-41, who knows how to cherish a quality man. Note/phone, recent photo, appreciated. NYM A053.

Give Yourself A New Year's Present—Attractive, talented, Jewish redhead, 34. Comes with own confetti. NYM A054.

Petite Blue-Eyed Beauty—With brains and wit, seeks male counterpart for romance and fun. Sober-sides need not apply. NY/NJ. Photo, please. NYM A055.

Attractive, Stylish Lady—44. Financially secure, intelligent, fun-loving. Likes: horseback riding, tennis, biking, reading, art, theater, travel, dining, dancing and good conversation. Seeks: 5'8" or over, intelligent, warm, sincere male companion. NYM D843.

Handsome, Athletic Male, 30—Seeks attractive, self-confident Jewish female. Photo (a must)/phone/note. NYM D844.

Let's Face It!—When you're 50ish, the best you can hope for is to keep the middle-age spread from spreading too far. However, I am a tall, Jewish, attractive, successful and well-educated female; based in NY and NJ. Looking for male counterpart, with humor. NYM D845.

Sincere, Friendly, Outgoing—Handsome Italian. 35, 6'1", trim, athletic, very successful exec. Possessing sense of humor, quick wit, easy smile. Desires to meet honest, secure, intelligent, trim, attractive, sensuous, tender woman, 25-35, who enjoys theater, concerts, travel, photography, music, sports and great conversation. Phone/photo, a must. NYM D846.

Rabbi - Modern Orthodox—6'2", 41, good looks. Humorous, spiritual, romantic, (yes, sexy!). Looking to care and share with lady, 32-38, similarly oriented and endowed. Won't you join me in creating our special prophecy, our personal sermon of fulfillment in each other. Note/ photo/phone. NYM D847.

Green-Eyed, Slim, Brunette Woman—32, 5'3", attractive, open, independent, romantic, giving, professional artist, loves music. Looking for man, 35 plus, who is attractive, sensitive, intelligent, warm and strong. Note/phone/photo. NYM A057.

Jewish Daddy, 30-45—Needed by precious, 3-year-old girl, with pretty, petite mommy. Please be honest, sensitive, secure, responsive, flexible and fun - just like mommy! Photo/phone. NYM D848.

Wanted! A Grown-Up—Educated, reasonably fit and attractive Jewish man, 35-50, who is through with running and ready for sharing. Is that you? If you can appreciate a lively, good-looking, intelligent professional woman, in her thirties, who knows how to talk, laugh, think, read, dance, cook, dine, listen, care and be cared for - write! Photo, please. NYM C125.

Tall, Ruggedly Handsome Exec— 43, affluent, athletic, 6'4", 200; seeks tall, beauty; counterpart for romance, travel. One-woman-man. Photo, a must. NYM D850.

Blond, Blue-Eyed, Pretty—Female attorney, 29, creative, artistic, with traditional Jewish values. Seeks tall, Jewish, attractive, science professional man, in 30's, for whom art, music, books, ideas and Jewish values are important and who is interested in a future. Note/photo. NYM A059.

Exec, 40, Wasp—6'2", handsome, athletic, discerning, very successful, seeks shapely, passionate lady for mutual therapy, dream fulfillment. NYM A060.

Cardiologist/Millionaire, 40—Very handsome man. Incurably romantic, cosmopolitan with a taste for the best life has to offer; with special affinity for the arts. Seeking an accomplished, emotionally and financially secure, exceptionally beautiful, exquisitely feminine, post-feminist woman, 25-35, for a mutually inspiring relationship that can soar to infinite possibilities. Phone/photo (will return)/ address, a must for reply. NYM D851.

Thinking Man's Ursula Andress—33, stunning, Euro blond, MBA, seeks an accomplished man with solid values and sense of humor. NYM A061.

Make My Off-Season—Warm, witty, teddy bear, Jewish, sportswriter, 32. Looking for shapely, bright, stable woman, 25-35, to share my passions for Mets, Woody, Pryor, cats, cold noodles and warm nights. Photo. NYM A062.

Rising Exec, 31—Handsome, would like to meet intelligent, pretty and fun lady. Note/photo; exchange okay. NYM D853.

Easy To Be With—Harvard MBA. Tall, lean Wasp, blue eyes, warm smile, very youthful mid 40's. Also former shrink, so I play well with others. Would love to meet a woman who is extremely intelligent, very slender, 30's; with square values - like loyalty, gentleness and decency. NY/CT. Photo, appreciated. NYM A063.

Make Winter Warm—Jewish female, 33, seeks tall Jewish male, 34-40. I enjoy movies, walks, museums, travel and almost anything different. Also loving Chinese food and chocolate is a plus. Note/ phone/photo. NYM D854.

Every Pot Has A Cover—'Blue-eyed' beauty, 29, professional, seeks mensch to share bottle of champagne while watching Superbowl or whatever. Bio/phone. NYM A065.

Special Edition—Adventurous, handsome, athletic MD, seeks female, 21-33, with physical beauty, sensuality, intelligence, sports interest for a special relationship. Photo. NYM D856.

I'll Try This Once—35, 6', thin and good-looking, seeking a pretty, thin woman, 25-33, looking for fun and companionship in the new year. Brooklyn/Queens/ LI. Kid okay. Photo/phone. NYM D857.

I'm Looking For—A smart, funny, attractive, Jewish female, 25-32. I'm a successful, good-looking attorney, 35, 6', 175 lbs. Possibly ready for a serious relationship, but definitely looking forward to a very warm, real friendship. Photo. NYM A069.

Downtown Gal—Arty, intellectual, 30's, pretty, seeks fun guy for everything. Photo/note. NYM C124.

Successful Businessman, Divorced—56, tall, slim; avid boatman - all natural pleasures. Seeks slim, bright, "up" companion for travel, dinner, dancing, etc. NYM C081.

Woman Of Substance—Warm, spirited, 40, intelligent, intuitive, Jewish, sexy, very pretty. Seeks a man, 38-48, non-smoker with character, wit, passion, warmth and good looks. Let's share talks, romantic dinners, laughter, hugs, each other. Note/photo. NYM A072.

Very Ambitious, Motivated—Successful financial services manager on the way to the executive suite! Hard-working, honest, diligent, resourceful, well-educated. I'm looking for that special woman who personifies the qualities of beauty, warmth, understanding, love, devotion. If you are that special, supportive Jewish woman, between 25-32, who is also very slim and definitely marriage-minded, let's meet! I'm 32, Jewish, very decent, assertive, considerate, athletic, very masculine, and ready to make a commitment. I live in Orange County, N.Y. Less than two hours north of NYC by train. I have a good car, and I am willing to travel. Photo, please. NYM C126.

Very Pretty Woman—Dark hair, green eyes, 32, 5'4", RN. Seeks attractive, successful Jewish male, 30-40, who enjoys all NYC has to offer, plus laughter, good conversation, a positive attitude towards life. Bio/phone/photo. NYM C127.

My New Year's Resolution—A petite, attractive, professional woman, 31, who enjoys the arts and adventure, seeks one warm, intelligent, professional man for keeps. NYM A074.

Exciting, Radiant Beauty—Within and without, 28, 5'6", professional woman. Seeks handsome, warm, Jewish achiever with high moral character for tender relationship. Photo a must. NYM C128.

Fabulous 40ish Fashion Designer—Will share her secret for looking and feeling young with successful, bright, conscious and conscientious, non-smoking gentleman, 5'10" or over, with sense of humor, who enjoys travelling, Sunday cook-ins, rides in the country, beaches, basketball and new adventures. Photo/phone and note. NYM C130.

Fun, Fruition, Fidelity—48, 6'2", handsome, romantic, professional, athletic, creative, non-smoker, seeks female counterpart. Bio/photo. NYM C129.

Lady From NJ—41, pretty, great figure, sensitive, and caring. Looking for a relationship with a male. NYM A075.

Charming Oriental Lady—Petite, loving, kind, loyal, traditional, 30, presently in Taiwan. Seeks Caucasian gentleman, responsible, stable, caring, decent, for marriage. NYM A076.

What's Your Line?—Mine is skiing, movie-going, enjoying NYC. If you're an attractive Jewish man, 28-38, who's sick of the singles scene and would like to meet a petite, pretty, Jewish woman, 28, I'd love to hear from you. Photo, please. NYM C132.

Attractive, Gay Female—Young 35, professional, feminine, warm, honest and happy, seeking the same. No butches or chubbies. Be brave. NYM A078.

Honest, Sincere, Caring—Normal Jewish male, 39. Seeks compatible Jewish woman, 33-40, to share fun times, quiet times. Note/phone/photo. NYM D859.

Head-Turning, Vivacious Blond—Single, Jewish female, 24, 5', 95 lbs. Upper east-sider graphic designer on financially upward trend; sails, skis, paddleball, tennis. Seeking professional, male secure in his vocation and mature in his intentions, 24-32. Bio/photo, a must. NYM A079.

Studio Musician—Very attractive, 38, male. Seeks very attractive female, 20's-30's; preferably professional, artistic type, interested in meeting somewhat shy but intensely creative (successful) musician with erratic but flexible schedule. NYM D860.

Sparkling Redhead—5'3", dedicated artist, loves music, theater, tennis, travel, seeks a smart, warm, sensitive man with sense of humor, in his 40's. Note/photo/ phone. NYM A080.

Julietstein, Julietstein—Wherefore art thou? 30, 6'2", well-built, attractive Romeo awaits. Hurry, wake up before the poison takes affect. Photo. NYM D861.

Beautiful, Tall, Slim—Talented, professional lady, 38. I've got the rhythm, all that's required is a mensch with the right tune! Photo/phone/hand written bio. NYM A081.

Seek Attractive Lady, 40's—Slim, 5'5", intelligent, friendly disposition, good appearance, domesticated, loving, cook, non-smoker, uninhibited, no personal problems, for relationship with 50 plus, financially secure, settled, compassionate male, LI home. Enjoys travel; adventurous. Passion for bilingual or Asian. Recent photo/bio/phone. NYM D862.

Sensitive Man—PhD, 37, slim, seeks real communication, humor, love, with emotionally perceptive, compassionate, responsive woman. Photo? NYM D863.

Attractive, Bright, Spirited—Yet quiet and sensitive, 5'4", slim, MBA, 33. Enjoys movies, music, art, dancing, sports, good friends. Seeks honest, financially stable, Catholic/Christian man, 28-38, for lasting, sharing relationship. NYM D864.

Shining, Intelligent, Beautiful—Hazel eyes, blond, 5'4", world traveler, seeking bright, Jewish male, successful, confident, sense of humor, to share everything life can offer. NYM D865.

Attractive, Successful Gentleman—Am 35, 6'. If you are a 22-30, Japanese or Oriental lady. Sensitive, romantic, educated, well-traveled and ready for a long-term commitment. Note/photo. NYM A083.

Gay Man—31, handsome, athletic, would like to meet his counterpart to share movies, romance, long walks, music. Photo and phone. NYM D866.

Tall, Very Handsome Professional—Self-made millionaire, 39, slim, intelligent, great sense of humor, down-to-earth, very athletic. Interests include tennis, jogging, sailing, photography, beaches, movies, cooking and travel. Jewish, never married, has home in LI and NYC. Seeks very special lady, 25-35, who is beautiful, slim, shapely, happy, warm, intelligent and successful. Phone/photo a must. NYM C135.

Touch Of Class—Green-eyed brunette, female professional, 27. Loves theater, film, art, sushi, conversation, seeks articulate, sensitive, Jewish professional male, 28-38. Note/photo/phone. NYM C136.

Sensitive Jewish Mensch—Banker, musician, comedian, seeks bright, sensitive, attractive Jewish female, 24-32, for fun in Manhattan. Note/photo. NYM D870.

Handsome, 5'10", 170 lbs, Jewish—Reform. Enjoys sailing, skiing and the very good things - late 50's - seeks good-looking, college educated, athletically active, "with it" lady. Photo. NYM D871.

Happiness Is A Stunning—Successful, NJ natural blond, mid 30's, slim, 5'7", ready for the love and caring of a sensitive, dynamic gentleman; for the best relationship of his entire life. NYM D872.

Alive And Aglow At 44—Lady lawyer, seeks Jewish man to laugh with and love for life. POB 2080 NYC 10009.

Seeking Lovely Oriental Beauty— Cultured, young and bright for permanent, loving relationship with worldly, attractive, well-educated Caucasian gentleman of great taste and style. Letter/phone, please. NYM A103.

Tall, Handsome, Honest Male—30, hardworking, small business owner, warm, caring, funny, passionate, sort of an R-rated boy scout that can cook. Seeks good chemistry with a warm, sexy lady. Photo, please. NYM D874.

Something Wild?—Jewish, athletic man, professional, 32. Seeks an encounter with Lulu. Photo/note. NYM C137.

100% All Natural—Professional Jewish male, 32, seeks warm and lasting relationship with a very special lady, 25-32. If you enjoy sunsets, then share one with me. Photo/phone. NYM D875.

Good-Looking MD—Fun, trim, athletic, prominent, Who's Who; diversified career and interest, great sense of humor. Seeks very good-looking, trim, very active, 30-40 woman, 5'5"-5'8". Photo/phone. NYM C138.

Statuesque, Unconventional Lady MD—Attractive, funny, with very high standards, seeking tall (6' or over) bachelor (30-45) with similar qualities and secure ego. Zest for life a must. Photo/bio. NYM D876.

Eclectic Jewish Male—Sensitive, romantic, fun-loving and very humorous, self-employed, 32, with traditional values, seeks a woman who is sensitive, humorous, intelligent and feminine. Photo/phone. NYM D877.

Good Looking, Successful—Professional gentleman, athletic, 50, looking for that special, very pretty, shapely Manhattan lady, 30-43, who enjoys the finer things in life. Photo/phone. NYM A097.

Very Sincere—32, very handsome, 6', athletic, Jewish, well-educated, good family background, successful on Wall St. Seeks very special Jewish lady, 24-34, exceptionally pretty, for marriage, future family and a beautiful life together. Bio/phone. If you send me your picture I will send you mine. NYM D889.

Finally Ready—Spunky, thin, blue-eyed, happy, flexible, athletic Jewish female, 29, with home-and-hearth values, seeks unpretentious professional male, 30's, with noble heart, clean-cut look, and at least one pair of dungarees. Note/photo/phone. NYM D878.

Tall, Witty, Gay, Sexy, 40—Seeks bright, strong, sensitive guy. NYM C141.

Escape From NY—Successful businessman, 49, Boston area, enjoys skiing, travel and the pleasures of life, seeks attractive, slim, petite lady, 30-40, to share the best of both worlds. Photo. NYM D888.

Attractive, Witty, Fun, Sensitive—Intelligent woman, 40's, European-born, multilingual, with joie de vivre and zest for life. Seeks professional, comfortable, sincere, affectionate, attractive man, 40's-early 50's. Phone/photo. NYM D880.

Outstanding, Vibrant, Pretty—Female, looking for love, romance and commitment with a proper Jewish stranger, 32-40, personable, with a good sense of humor. Photo/bio, essential. NYM A086.

Handsome, 24-Year-Old Entrepreneur—Looking for a pretty, vivacious woman who loves life and likes to travel. Looking forward to your response. Must send photo. NYM D881.

Warm, Loving, Marriage Minded—Filipino woman, late 30's. Seeks good, loving man, 45-55 years. NYM C142.

Slightly Depressed—Good-looking, 39, professional man, with low self-esteem, offbeat and ironic sense of humor, needs to be mothered by beautiful, warm-hearted woman. Photo. NYM A089.

Wall Street Partner—38, 5'8", good-looking, athletic, very sophisticated, seeks classy, beautiful, slender woman, under 32, with a cover girl look. Photo, a must. NYM A096.

Handsome Jewish MD—29, warm, witty, sensitive, seeks attractive, petite, Jewish female with a heart of gold. NYM A090

Pretty, Petite Professional—Seeks male, 35 plus, for dining, dancing and commitment. Photo/phone. NYM D884.

Shameless And Shy—Reporter, 27, seeks stately male, 24 plus, who's sophisticated and silly. Strong and sensitive, sexy and sexy. Snapshot. NYM A091.

An Accomplished Older Man—Is my inclination. I'm 37, on the beautiful side, multi-faceted, passionate and compassionate, intimate and giving. Come to me with an unencumbered heart and a loving soul - together we might soar. Photo, appreciated. NYM A093.

Very Pretty, Sexy, Intelligent Woman—28, Jewish, 5'3", would love to meet a warm, cuddly, fit, honest JD, MD, businessman ready for friendship, passion and family. Photo/note/phone. NYM A094.

Bright, Independent Woman—Theatrical designer, 36, likes music, mysteries, sports, movies, seeks intelligent, funny man, 30-45, in medicine or arts. Phone/photo/note, please. NYM A095.

Stunning, Vivacious Jewish Woman—30, seeks loving, enduring relationship with mature, intelligent Jewish man (over 30), good-looking, sense of humor, enjoy sports. No druggies, smokers or men with children. Photo, please. NYM D895

Pilot/Businessman—26, Greek-American, good-looking. Looking for the perfect copilot to fly to the cape on the weekends, enjoy good food, running, money, travel. Seek female, preferably Greek-American, 19-27, with dark hair and pretty smile for sincere relationship and marriage. NYM D873.

Model Type, West Indian Ethnic—Female professional, 34 (looks 20's), divorced, no children, resides Princeton area, desires to meet single, honest, successful, stable male who is intelligent and emotionally secure. Bio/phone. NYM D879.

Bright, Handsome, Successful—Exec, 34, 5'10". Born in Poland, educated in Japan, PhD in computer science; smiling blue eyes, good sense of humor, caring, various interests. Seeks sincere, professional lady with class, style, smile. NYM D883.

Attractive, Okay Guy—Tallish, beat-up face; tender, gruff, caring, honest, romantic, young 57, divorced, bright, very successful, funny, cynical. Lives in and loves penthouse with trees, flowers, birds, art. Loves (for others): skiing, jogging, tennis. For myself: theater, dining, movies (not films), Truro, Easthampton, Caribbean. Ready for long relationship. It would be nice if you are bright and very attractive, 37-45. Recent, accurate photo, a must/phone, etc. NYM A098.

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Attractive, Bright Male—35, Jewish entrepreneur. Would like to meet, 25-32, single woman, mature and fun-loving, who enjoys movies, theater and sports. Phone/ photo/note. NYM D891.

European Classical Beauty—(35), intelligent, affectionate, spontaneous, with a very successful international career wants to meet warm, honest, dynamic, well educated man, financially independent with European affinity and who is looking for a wonderful, long term relationship. NYM A099.

Manhattan Woman—Mid 50's, pretty, witty, easy-going, gregarious and loyal, seeks her best love. If you are a late 50-ish or so, upbeat, loving, intelligent and secure man who likes Rachmaninoff, Sondheim, and Cole Porter, we were made for each other. NYM A100.

Voluptuous Lawyer—Exceptionally intelligent, witty, unconventional. Former academic. Though 41, looks 29. Seeks younger man, literate and self-aware, 27-40. Photo, appreciated. NYM A101.

Male, 30, 5'2", Healthy—Serious, seeks petite, slim, sexy Jewish lady, 23-30, for fun, love, future. Photo. NYM D887.

Attractive Male—50, 5'7", 140 lbs, seeks attractive woman with similar interests: fine arts, film, classical music, reading, science, current affairs and the outdoors. I'm inquisitive, have a good sense of humor and work in computing. Phone/photo/note. NYM A102.

Warm, Athletic Jewish MD—32, 5'11", seeks slim, attractive female counterpart, 20-30. Photo, essential. NYM D896.

Self-Made, Very Successful—36-year-old Jewish businessman, desires love, marriage and children with young, sweet, sexy Jewish woman. I'm 5'7", slim, handsome, fit, have a quiet, friendly style, don't smoke or drink and I'd trade in a sack of mail for one special letter (with photo). NYM D897.

Believe In Chemistry?—Cute, athletic male exec, 33, needs a smart, sexy, very slim gal, 24-35, with the right romantic formula. Photo, phone, formula. NYM A092.

Petite, Attractive Female Bodybuilder—Sought by rapidly developing male counterpart for lasting relationship inside and outside gym. NYM D886.

ANNOUNCEMENTS

Born In The USA—You touch us all, the poor, the rich and the many in between, who still care and remember our promise. Thank you for the pure energy that you share. May it return ten fold to you and those you love. May it also renew and inspire your vision. "No retreat, Baby, no surrender". Bruce, Happy New Year! Gloria and Shannon Loew, Englewood, NJ. NYM A077.

Dearest Future Forever Husband—Dreams can come true-mine did! Your E. P.S. The kids send you their love.

Eve Of Upper West Side—Met you and sister at Concord on 12/7, lost your Number, contact me. The Dancer. NYM C140.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Boat I've set adrift, wanting to get rid of it. (7)

5 Fraudulent activities just a game? (7)

9 Having the intelligence to grasp copper ring must be harmful. (7)

10 One heard to be without a glossy coat. (7)

11 Surprise dash ahead of top-notch athlete. (4, 4, 3, 4)

12 You need a walking stick heading for a Scottish tourist spot. (6)

14 Training for young hands when they're not just hanging about. (8)

17 Within a specific time a wide variety gradually ceased to survive. (4, 4)

18 Supplies neckwear and bloomers. (6)

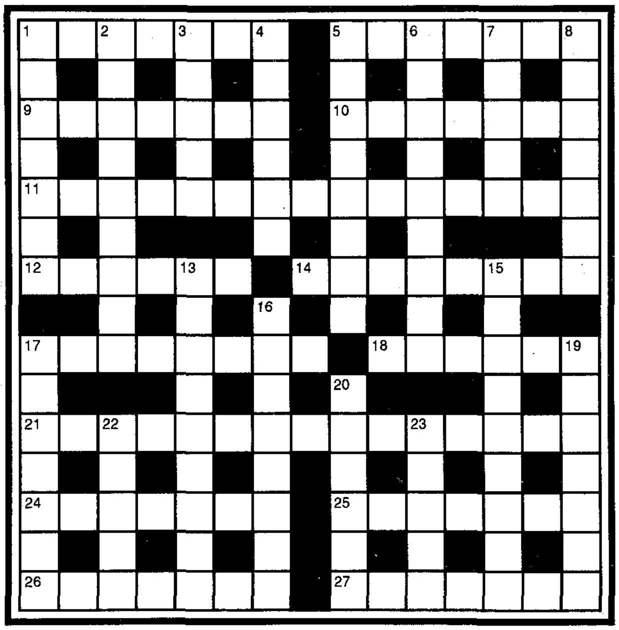
21 Often sheds tears—due to this? (15)

24 Offhand students at the first sign of impassability retreat to the country. (7)

25 Strain it's said is caused by drink. (7)

26 Frigate's stern patched up and improved. (7)

27 Beryl was once a small type. (7)



DOWN

1 Book a coach. (7)

2 Waver and give up when there's trouble inside. (9)

3 Standing back when a dessert is served up. (5)

4 From here a girl takes flight to the North? Not literally! (6)

5 Bearing an account. (8)

6 The cockade's just too big to fit into it. (6, 3)

7 Five qualifiers in the match? Vice-versa. (5)

8 Acolytes at court? (7)

13 Felt worried about the flyer's condition. (9)

15 Gold box Rear Admiral presented to the players. (9)

16 15 down again, but with girl leading them a dance. (8)

17 Southern mine is impounded by Scots banker, notwithstanding. (7)

19 Puss turns tail—fearing one might do this to her, by it? (7)

20 The main thing holding the papers together? (6)

22 Mutant fleas? Entirely fictitious! (5)

23 Push needed, when you take the car out? (5)

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'THE LESS SAID': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Buffed leather

6 Freeze over

11 Captain of the Pequod

15 Loony

19 Timeless baseball pioneer

21 Seldom found

22 A Guthrie

23 Limbless trumpeter

24 Directionless actor

26 Bituminous liquids

27 Rainy-day rarity

28 Paternally related

30 Like a bachelor

31 Stern's other end

32 Wood nymph

33 Anderson of "WKRP"

35 The objects there

39 Part of a min.

41 Kind of camera

45 2 on the phone dial

48 Draped cornices

51 Alias: abbr.

53 Start of "GWTW"

54 North of Greece

56 Birds —— feather

57 Buddies

59 Contemporary of G.B.S.

60 Hebrew month

61 Numberless nobleman

64 Goose, in Grenoble

65 Antiseptic prefix

67 Neath's opposite

68 Icky stuff

69 More fitting

71 Cheerless actress

75 Weightless heiress

77 OPEC ship

78 Ex-ember

79 Descartes's conclusion

80 Nobel chemist

81 Bard's opus

82 Ageless rock star

87 Sort through

90 Kareem, formerly

91 Korean border river

92 That: Sp.

93 Exceeds, in retailing

95 Do film-cutting

97 Hallucinogen letters

98 Meeting participant

100 Soap ingredient

101 Notorious marquis

103 Belonging to us

105 Not sharpened

106 Hit's alternative

108 Straight muscles

111 Fortune's partner

115 Mischa the violinist

118 Grieg dancer

120 Undercover agent

123 Algerian port

124 Moneyless poisoner

126 Colorless king

129 Croissant

130 Apiece

131 Childless boxer

132 Starting bet

133 Individuals

134 Does blood sampling

135 Down at the heels

DOWN

1 Epsom and smelling

2 German sub

3 Build immunity

4 Voltaire's belief

5 Hesitant syllables

6 Greek vowel

7 Sidewalk edge

8 Tree of Honduras

9 Of an arm bone

10 Songstress Lee

11 Covered walkway

12 Sentry's order

13 "Tempest" sprite

14 Actor Kingsley

15 Beginning to see the light

16 Lined up

17 Polar bear's raft

18 Mary —— Lincoln

20 U.S. medal

25 Sushi fish

29 Bahamas capital

32 Hideaway

34 Florida city

35 1933 dam agcy.

36 "Platinum Blonde" star

37 Potpourri

38 Germany's coal area

40 Jailer

42 Meatless skater

43 —— of (instead of)

44 Gobi, for one

45 Lawyers' org.

46 Incipient flower

47 Faultless author

49 Sky streaker

50 —— effort

52 Shish ——

55 "Grand Canyon Suite" composer

58 Ringo

62 "—— thing you have to": Huxley

63 South African lake

66 Joan's mate, in an old ballad

70 Bel —— (creamy cheese)

71 Bamboozled

72 ——-camp

73 Fetal membranes

74 Portuguese coin

75 Munchausen's title

76 Jane who wrote "Emma"

79 Before facto

83 Chest sounds

84 Clandestine

85 Sir Coward

86 Cult mentor

88 Go by jet

89 Middle of a Peking name

94 Harden, as gelatin

96 Adaptive to gentling

99 G-man's gp.

102 Producer De Laurentiis

104 Dickens's Heep, et al.

107 Novelist Françoise

109 Artisan's skill

110 Add the score

111 Strong point

112 Mountain ridge

113 Made goatlike sounds

114 Gateway

115 Poet Pound

116 Androcles' friend

117 Brewing grain

119 Riviera resort

120 Eye disorder

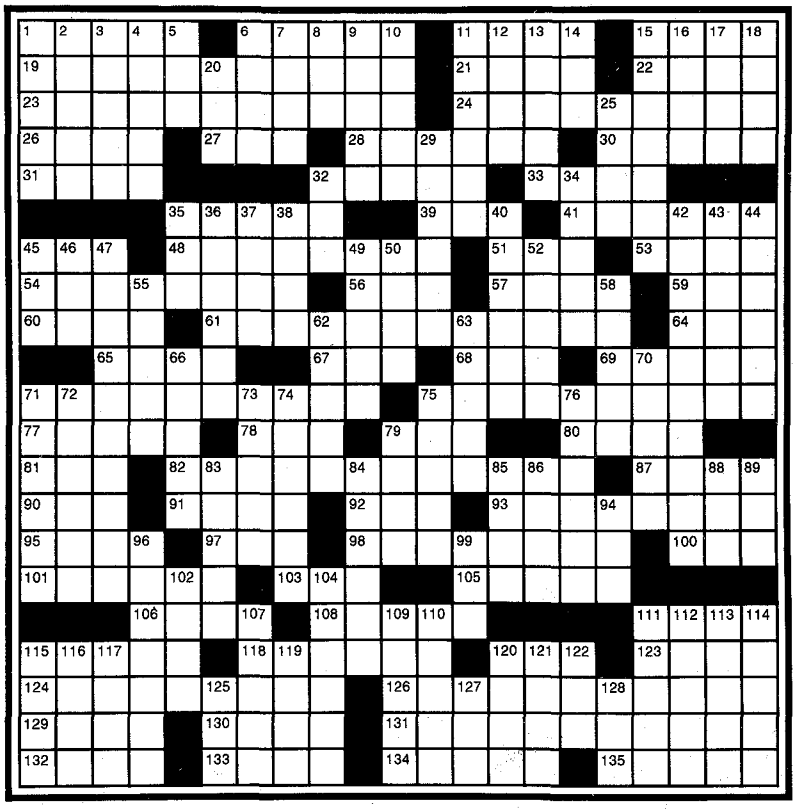
121 Grad. degrees

122 Cowpoke's assent

125 Auto of the 20's

127 Dandy

128 Car fill-up



Solutions to last week's puzzles appear on page 88.

Whisper in her ear again. Call France.

When you were together, that summer in Marseille, you never stopped laughing. Or smiling. And even though you've gone, thoughts of her still warm your heart. Why not let her know how much she means to you?

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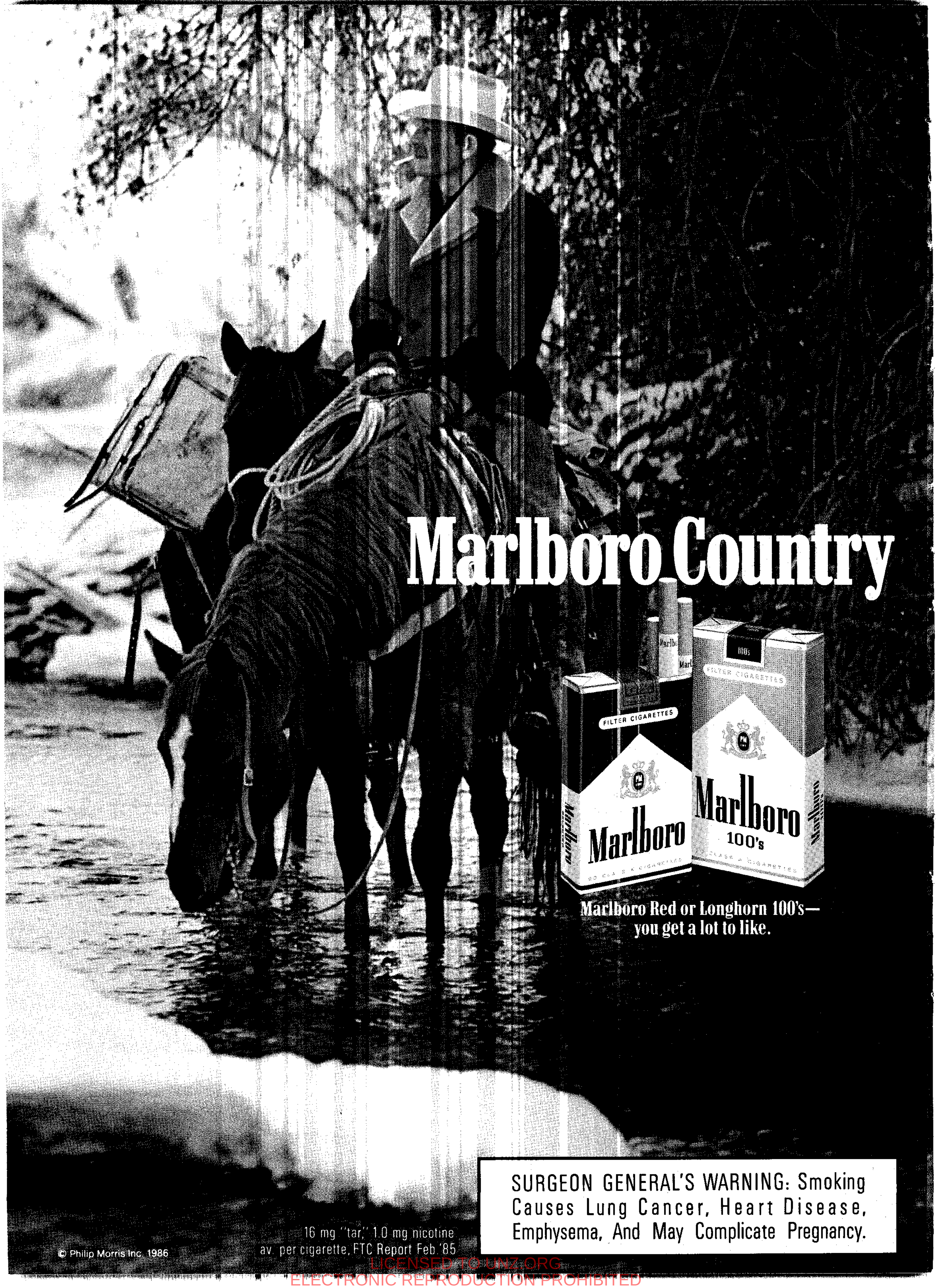
Marlboro Country
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FILTER CIGARETTES
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you get a lot to like.

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

16 mg "tar," 1.0 mg nicotine
av. per cigarette, FTC Report Feb.'85

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